

# Stories worth talking about

SBS Annual Report 2017



 SBS

SBS

## Stories worth talking about

“There is SBS, founded 40 years ago, the public broadcaster, not only broadcasting in dozens of languages but interpreting and celebrating our multicultural society and the values of mutual respect to the whole society.”

Prime Minister, the Hon Malcolm Turnbull MP  
Speech to the United Nations General Assembly, New York  
September 2016



# 40 years

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**SBS was established as an independent statutory authority on 1 January 1978 under the *Broadcasting Act 1942*. In 1991 the *Special Broadcasting Service Act 1991* (SBS Act) came into effect and SBS became a corporation.**

The Minister responsible is Senator the Hon Mitch Fifield Minister for Communications and the Arts.

### Charter

The Charter of SBS, which sets out our principal function and duties, is contained in the SBS Act.

- 1) The principal function of SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society.
- 2) SBS, in performing its principal function, must:
  - a) contribute to meeting the communications needs of Australia's multicultural society, including ethnic, Aboriginal and Torres Strait Islander communities; and
  - b) increase awareness of the contribution of a diversity of cultures to the continuing development of Australian society; and
  - c) promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people; and
  - d) contribute to the retention and continuing development of language and other cultural skills; and
  - e) as far as practicable, inform, educate and entertain Australians in their preferred languages; and
  - f) make use of Australia's diverse creative resources; and
  - g) contribute to the overall diversity of Australian television and radio services, particularly taking into account the contribution of the Australian Broadcasting Corporation and the community broadcasting sector; and
  - h) contribute to extending the range of Australian television and radio services, and reflect the changing nature of Australian society, by presenting many points of view and using innovative forms of expression.

A subsidiary function is to carry on, within or outside Australia, any business or other activity incidental to the fulfilment of the Charter.

## Letter to the Minister

From the Chairman  
and Managing DirectorSenator the Hon Mitch Fifield  
Minister for Communications and the Arts  
Parliament House ACT 2600

Dear Minister,

**On behalf of the SBS Board of Directors we are pleased to present the Annual Report of Special Broadcasting Service Corporation (SBS) for the year ending 30 June 2017.**

This Annual Report was approved by resolution of Corporation Directors on 30 August 2017 and has been prepared in accordance with the relevant requirements of the *Public Governance, Performance and Accountability Act 2013* and *Special Broadcasting Service Act 1991*. It also assesses the organisation's performance against the SBS 2016-17 Corporate Plan.

The release of the 2016 Census in June 2017 shows that Australia is increasingly culturally diverse, with 49 per cent of Australians either born overseas, or have one or both parents born overseas. This highlights the internationally regarded foresight of Parliament's investment more than 40 years ago in a media institution to inform, educate and entertain, through the prism of diversity for the benefit of social cohesion.

Today, in a landscape of media fragmentation and consolidation leading to increased competitive pressure, the value of an independent broadcaster such as SBS is reinforced. With Australia's increasing cultural complexity, the role of a unique broadcaster dedicated to exploring and reflecting the diversity of contemporary Australian society has never been more important.

In 2016-17, as governments globally faced the challenges of facilitating cohesion in the wake of major international events, the SBS Charter inspired our strategic plans to influence Australia's success as a multicultural society. First and foremost our commitment to the Charter was reflected through high-quality, balanced and relevant national and international news and current affairs, greater representation of our diverse cultures in the local programs we produced, and

continuous enhancement of the radio, online and digital television multilingual services which aid participation in Australian life for the nearly five million people who speak a language other than English at home.

As our sector responds to increased audience appetite for video-on-demand services which call for new models of content delivery, SBS further accelerated its investment in digital services and distribution methods to allow more of the Australian community to engage with content which explores core issues of multiculturalism. We established new frameworks to positively impact diversity within the media sector and broader Australian workforce, and expanded partnerships to support educators to use SBS programs to inspire greater cultural understanding.

Each month, an average 13.1 million Australians engaged with SBS programs on television, with a peak of 13.8 million in July 2016. This reach was consistent with our reach in 2015-16 in a flat television viewing market overall and within the context of looming structural change to the sector. It was across digital platforms and social media channels that SBS experienced significant audience growth, as a result of our unique ability to deliver distinctive content which appeals to Australians, in a largely homogenous media market.

To 30 June, video content attracted an average of 14.5 million views each month via SBS On Demand, with a peak of 17 million views in January, outperforming expectations and reaffirming the appetite held by our audiences for insightful programs, available anytime, anywhere and on a device of their choosing. SBS also secured two million registrations to its digital platforms, predominantly led by the introduction of mandatory login to SBS On Demand in November. Visitors to our online network reached 11.4 million on average each month, also above the yearly target. More importantly, this reach was attributable to significant growth in online news and current affairs consumption, driven by targeted investment in news video output to connect more Australians with our national and global news coverage.

Growing audiences for the respected, *SBS World News* service was central to our ambition to be more relevant to all Australians. Undoubtedly, global events that shaped the year contributed to increased audiences, as Australians came to SBS for a deeper understanding and trusted perspective. Our esteemed Tuesday night current affairs slate of *Insight* and *Dateline* continued to perform well, leveraging the latest in news technologies and agility of our journalists to deliver in-depth analysis in their respective formats. A new program, *Small Business Secrets*, shared inspiring stories of migrant businesses and their contribution towards Australia's social and economic prosperity and inspired new migrants to begin their own small business journey.

Radio was our foundation and remains central to the SBS purpose today. We began consulting communities to update how we deliver our in-language programs across radio, online, social media and digital television. The new radio services will be implemented at the end of 2017, delivering on a commitment made by the Board in 2012 to review SBS radio services every five years upon release of the Census, to ensure we continue to reflect Australia's changing demography. In a heartening sign of the eagerness of second and third-generation Australians to connect with culture and language, in-language streams and podcast downloads have grown six-fold over the past five years, and in 2016-17 approached an average of two million each month.

In meeting our strategic goal to deliver truly distinctive Australian content, SBS identified six network-wide events which brought together the organisation across all platforms and functions, to optimise the experience for our audiences. These network events were selected to provoke a national discussion about the collective challenges and opportunities we face as a nation, and to break down barriers to social cohesion by unifying through moments of celebration.

## Letter to the Minister

From the Chairman  
and Managing Director (continued)

They included a second series of the award-winning documentary series *First Contact*, which followed the experiences of several prominent Australians with strongly held views who immersed themselves in Aboriginal Australia. Their journey gave audiences the opportunity to test their beliefs against reality as expressed by Indigenous Australians. Simulcast on SBS and NITV over three nights, it resonated with more audiences than the first series and drove national discussion about the gap between Indigenous and non-Indigenous Australians. Within the organisation, SBS and NITV leaders embarked on a series of initiatives to further our role in Indigenous media leadership, including hosting a network of world Indigenous media organisations, strengthening mentoring partnerships and supporting national NAIDOC week celebrations.

A week-long season of programming sought to explore the underbelly of racism in Australia. Featuring one of the largest ever surveys conducted on racism and prejudice in Australia, commissioned by SBS in partnership with Western Sydney University, it revealed that one in five Australians had experienced racism over a 12 month period. The survey was put into action through a series of hidden camera social experiments capturing the stories of those who have experienced racism, with the aim of challenging preconceptions to demystify difference.

A new social experiment in which five wealthy participants swapped their lives for one of homelessness examined one of Australia's fastest growing social issues. The centre of an extensive multiplatform offering was the series *Filthy Rich and Homeless*, which generated immense debate in traditional and social media, and featured opportunities for audiences to help Australians in need, advertising assistance for charities who provide support to raise awareness and free education resources exploring homelessness through SBS Learn.

All of the aforementioned network events were marked by immersive television experience formats, which have become a successful mechanism for SBS to achieve its broader objective of providing a platform for national conversation.

Eurovision, which has been an entertainment highlight on SBS since 1983, showcased the creative talents of Isaiah Firebrace, a young Indigenous artist from the Riverina town of Moama to a global audience of more than 200 million and more than three million viewers nationally, with a top 10 finish for Australia once again. Another highlight of our entertainment calendar was the Sydney Gay and Lesbian Mardi Gras, which celebrated and promoted greater acceptance of our diverse communities and was enjoyed by close to one million Australians.

Australian drama programs like the second series of *The Family Law*, which gave a predominantly Asian-Australian cast a voice in mainstream media and *Sunshine*, which will feature a South Sudanese Australian cast for the first time on Australian television, are delivering on SBS's commitment to increase the proportion of content that directly speaks to the 6.2 million Australians born overseas and in particular, to the nearly one fifth of those who arrived in the past five years.

The production of the first-ever children's animated television program to feature Indigenous Australians and their culture, *Little J and Big Cuz*, furthered our commitment to breaking new ground in Indigenous media.

Strategically, our new linear television channel, SBS VICELAND, has provided young adults with a broader global perspective on the key issues impacting young people everywhere, with a focus on multiculturalism and diversity. There are great synergies between VICELAND content and SBS which has allowed us to maximise the value of our investments by securing compelling and exclusive world programs for television and streaming. Coupled with our flagship youth news and current affairs program *The Feed*, SBS VICELAND is delivering a unique proposition to Australia's youth audiences.

Like other Australian media operators, SBS must maintain cut-through in a crowded market where the rapid penetration of competitors is lifting consumer demand for compelling content and ease of access to that content presents significant challenges. It means we must be even more innovative in amplifying the impact of our great Australian programs and services with audiences, by ensuring their quality, relevance and distinctiveness.

To that end, we welcomed the Federal Budget's reinstatement of \$8.8 million in funding for 2017-18, on top of our base funding allocation. This funding will help SBS continue to address external challenges to meet the Charter, in addition to our ongoing work with government to ensure we are adequately funded, given the withdrawal of the *Communications Legislation Amendment (SBS Advertising Flexibility) Bill 2017*, which had reduced the organisation's funding, and now needs to be reinstated ongoing.

Commercially, we performed well in another tough year for the commercial advertising market, due to our recognised ability to resonate with culturally diverse Australians. The Diversity Works Challenge is a new scheme created by SBS to reward advertisers which place diversity at the fore of their advertising campaigns. It demonstrates our efforts to move beyond reflecting diversity in the content we produce, to assuming a leadership role in embedding diversity in how we conduct our business. Growing the share of funding invested in content by increasing revenues from commercial activities, while continuing to streamline our core operations, enables us to extract greater value for Australians.

SBS continued its commitment to engaging with the communities it serves through a number of events, including two SBS Board Community Forums. These events helped SBS to better understand how it is meeting the needs of multicultural communities and also proved a valuable opportunity for representatives from diverse community groups to engage with one another. Further to this, the SBS Community Advisory Committee continued to seek and provide important insights reflecting the needs, interests and concerns of communities across a variety of social and cultural issues.

The establishment of a new Diversity Talent Escalator initiative in partnership with screen agencies, to increase career opportunities and foster development for people from diverse backgrounds, has so far given hopeful media practitioners the opportunity to work on SBS documentary and drama productions across the country. Through the Cultural Competence Program, a new online course and resources, SBS is also providing organisations with a toolkit to navigate cultural diversity within the Australian workplace.

Our ongoing focus is on making SBS a great place to work and attracting employees who believe in its purpose, and also in ensuring we perform our responsibilities with an eye to innovation and efficiency.

More than ever, we are motivated by our unique Charter and purpose to play a meaningful role in promoting greater understanding of the value of multiculturalism. Now, more than ever, is the time in which Australians can be proud of SBS and its ongoing symbol of our nation's commitment to a cohesive multicultural society in which a diversity of views and voices can be represented in the mainstream media.



Dr Bulent Hass Della AO,  
Chairman

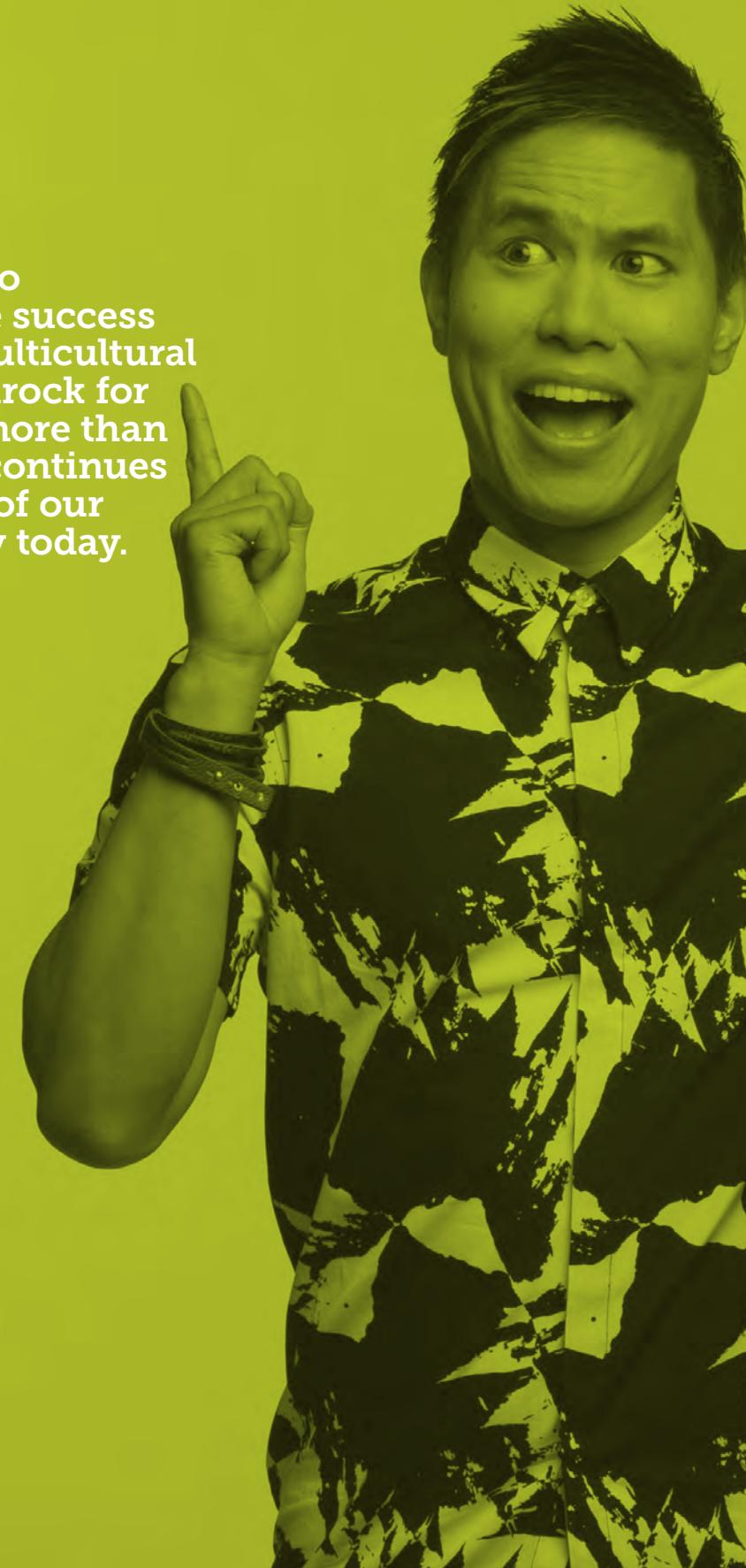


Michael Ebeid AM,  
Managing Director

## Forward Look

## Overview

**Our commitment to contributing to the success of Australia as a multicultural nation was the bedrock for SBS's foundation more than 40 years ago, and continues to be at the centre of our vision and strategy today.**



In 2017 and beyond, we will deliver on the SBS Charter with multiplatform programs and services that articulate our very special purpose in a way that is distinctive and compelling for an Australian community which is more multicultural and diverse than at any other time in our nation's history.

In an increasingly competitive media landscape, we will continue to deliver television, radio and digital content which brings to the fore the essential issues of national and global multiculturalism, our Indigenous heritage, and which reflects our point of difference.

Our own strong growth in digital audiences speaks to the common threads and connections Australians are seeking with one another. We will invest in a sustainable digital future to ensure our relevance for all Australians, but one that holds close the SBS Charter and ensures accessibility for our loyal audiences who have trusted us for the past four decades to help them navigate Australian life.

We have already made great strides, but our ambition is to continue creating quality Australian content and services for the enjoyment of our audiences, which also positively impact and influence social cohesion by creating conversations within the community that lead to greater understanding and acceptance of the value of cultural diversity.

We do not take for granted our recent positive outcomes in a tough commercial climate, which are the result of our unique operating model, ingrained culture of being lean and agile, and our differentiation in a largely homogenous market. To aid our investment in Australian content, we will continue to focus on business efficiency and deriving commercial revenues.

Our talented and creative people are the reason we can do what we do. Building an engaged workforce through a productive environment will ensure our organisation's ways of working are fit for purpose in an increasingly complex sector. We recognise that an investment in our people is an investment in ensuring the highest of quality in the services we provide our audiences in the years ahead.

The SBS strategy consists of five core areas.

#### Distinctive Network

- Increase audience awareness of SBS's big content moments
- Invest in targeted content to maintain television audiences
- Further amplify SBS's suite of flagship events to engage more Australians
- Successfully implement revised radio services which reflect the needs of Australian communities today
- Deliver a world-class, innovative, multiplatform 2018 FIFA World Cup experience for our audiences

#### Digital Acceleration

- Grow SBS On Demand with a focus on user experience and innovation
- Accelerate investment in News and Current Affairs and Audio and Language Content digital services
- Invest in digital capabilities across social media, marketing and technology
- Plan and begin rolling out an organisation-wide data strategy

#### Inspire Communities

- Engage our core multicultural audiences through innovative content
- Deliver Indigenous stories across the SBS network, with NITV at its heart, to build engagement with all, while supporting understanding and respect for Indigenous Australians
- Enhance our engagement activities with stakeholders across audience, government, industry and community

#### Great Business

- Pursue operational efficiencies to invest more in content
- Develop commercially savvy partnerships
- Build on our digital capabilities and systems

#### Great People, Great Culture

- Engage our people in exciting and challenging work
- Foster meaningful collaboration
- Develop leaders and a high performing culture

In 2017-18, SBS's aim is to reach more Australians with distinctive and compelling content, build audience awareness and engagement on our digital platforms to ensure our relevance as people increasingly consume content on these platforms, as well as deliver a best-in-class user experience on these platforms to improve audience engagement and loyalty.

We will do this by growing the share of funding that is invested in content through increasing returns from commercial activities, while continuing to innovate and find better ways of operating. Attracting and retaining the best people will also be key in achieving this and making SBS a great place to work.

Australia's  
Special Broadcaster

Our Purpose

**SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society.**



SBS

SBS is the destination for distinctive Australian storytelling, in-depth international news and current affairs, sport which unites communities and the world's most diverse dramas and documentaries. Audiences come to SBS for the bigger picture on global issues and inspiring entertainment that encourages greater acceptance, appreciation and celebration of diversity and different perspectives.



Food Network

Food Network is a 24/7 free-to-air foodie channel for all Australians, with a focus on simple, authentic and everyday food inspiration from cultures everywhere, on television and online.



World Movies

World Movies showcases the highest quality in cinema from across the world with a culturally and linguistically diverse film offering spanning more than 200 languages from 45 countries. The channel was one of the first on subscription television, launching in 1995.



SBS VICELAND

SBS VICELAND's cutting-edge, contemporary programs are made for young people, by young people talking about the issues that matter to them. Much-loved SBS daily news program *The Feed* sits alongside international news, current affairs and sport, exclusive and original documentaries, entertainment and movies, hand-picked and curated by SBS for an Australian audience.



SBS On Demand

SBS On Demand provides Australians with a distinctive streaming destination that connects audiences to premium content from around the world. With more than 6,000 hours of programming available to access anytime, anywhere, SBS On Demand is easy to use on mobile, online and on connected televisions.



SBS Distribution

SBS Distribution extends the reach, brand and commercial returns of SBS programs and services through commercial collaborations. Distribution also delivers cultural competency training to help Australian organisations navigate and maximise the benefits of cultural diversity in the workplace.



NITV

NITV is the home of Indigenous storytelling, delivering Australia's only national Aboriginal and Torres Strait Islander television news service. With programs that inspire, instill pride and lead to a greater understanding of Indigenous Australians and cultures, NITV helps all Australians to connect with our rich Indigenous history.

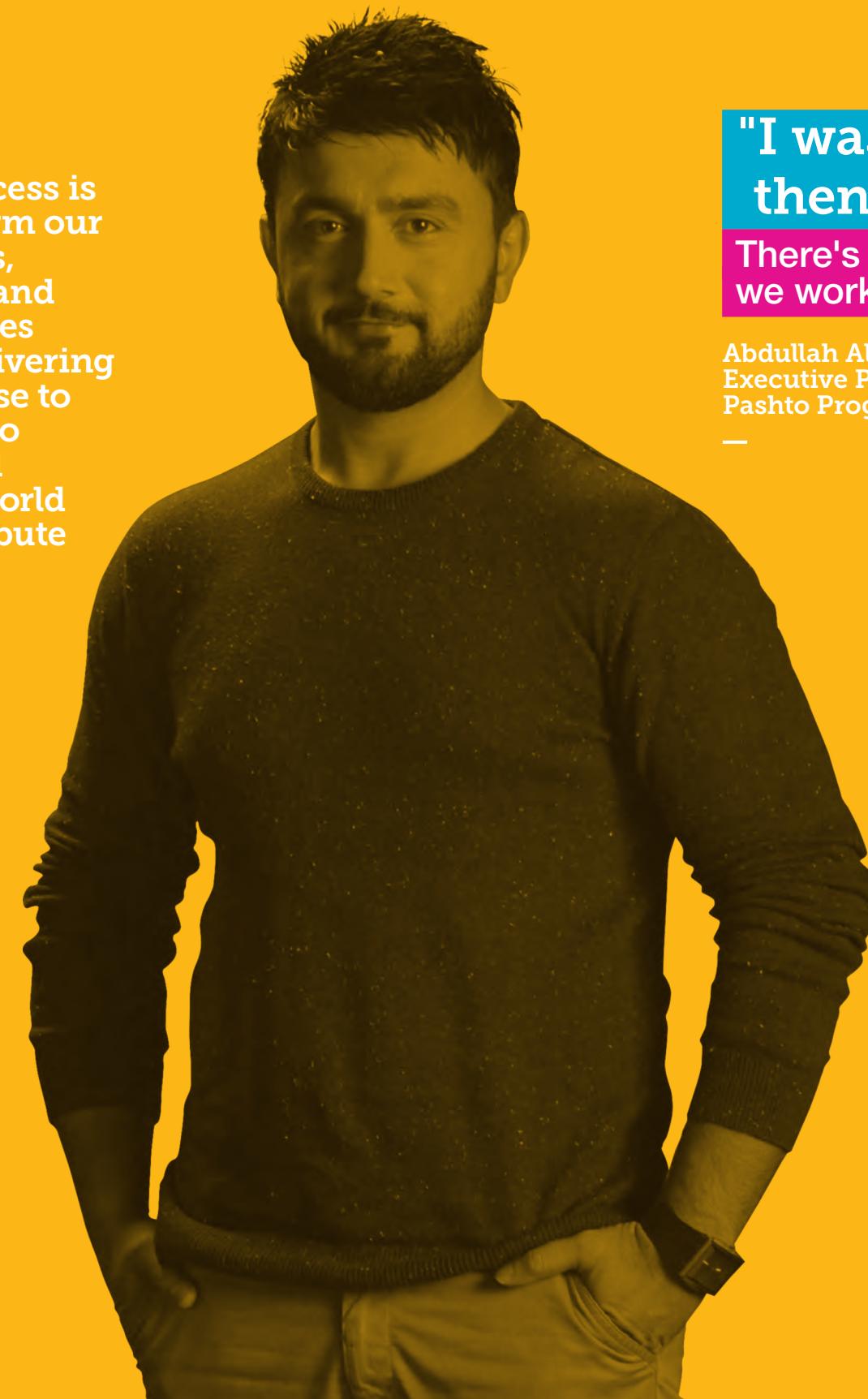


SBS Radio

SBS Radio offers the world's most linguistically diverse public broadcasting services on radio, online, digital TV and social media. With more than 70 languages on the radio schedule including SBS Arabic24, SBS Radio is dedicated to the nearly five million Australians who speak a language other than English at home, while the three music channels (SBS PopAsia, SBS PopDesi and SBS Chill) engage all Australians through music and pop culture.

**Our Values**

Underpinning our success is our values, which inform our behaviours and actions, guiding our decisions and how we work. Our values keep us focused on delivering our Charter and purpose to inspire all Australians to explore, appreciate and celebrate our diverse world and in doing so, contribute to a cohesive society.



## "I was a reporter then I was a refugee"

There's a reason  
we work at SBS

Abdullah Alikhil  
Executive Producer,  
Pashto Program

SBS's five values:

### We are audience obsessed

We exist for them. We are passionate about understanding our audiences' needs and what inspires them. We make decisions with our audiences in mind. We build partnerships with the community.

### We embrace difference

We bring our whole self to work. We passionately pursue our purpose and we advocate for diversity. We don't tolerate inequality. We connect with people and ensure everyone is heard.

### We are bold and brave

We are thought provoking. We respectfully challenge each other. We don't accept the status quo. We aim for extraordinary. We recognise that when we fail a new learning opportunity is created.

### We engage and participate fully

We don't sit on the sidelines. We hold each other to account whilst accepting personal responsibility. We don't accept passengers along for the ride. We keep evolving through continuous improvement.

### We look out for one another

We foster a sense of belonging. We care for each other personally and professionally. We make it easy for people to do their job. We act as one team and support each other. We celebrate our success.

## Our Corporate Plan

This Annual Report reviews SBS's performance against the Corporate Plan 2016-17 and the Communications and the Arts Portfolio Budget Statement and Portfolio Additional Estimates for 2016-17.

As part of the Federal Government's *Public Governance, Performance and Accountability* (PGPA Act 2013) legislative framework, the SBS Corporate Plan must be updated annually for the forward four years.

SBS identified the following strategic priorities for SBS Corporation for 2016-17 to deliver on the organisation's strategic goals and objectives.

### Our 4 Year Strategic Journey

#### 1. Build A Distinctive Network

Increase audience awareness of SBS's big content moments  
Broadcast six to eight big network events that get the nation talking  
Continue to deliver distinctive and compelling content in line with SBS's purpose across the network

#### 2. Make Bold Digital Investments

Accelerate the growth of SBS On Demand and video consumption online  
Accelerate the Connected Audience Data Project (CADP) plan and key elements of sign in and data strategy  
Grow SBS's impact in social media as a marketing and distribution platform  
Tell stories in new and creative ways via digital

#### 3. Inspire Communities

Selectively grow language communities across all platforms  
Support NITV as the platform for the debate on constitutional recognition, treaty and sovereignty of First Peoples  
Continue to build multiplatform offering for passion communities – news, food, movies, football & cycling

#### 5. Great People, Great Culture

Engage our people through fun and meaningful work  
Celebrate and recognise achievements  
Meaningful collaboration

#### 4. Great Business

Commercially savvy  
Operationally efficient  
Purposefully innovative

## Our Focus

### Distinctive Content



### Community & Stakeholders



### Capabilities



### Commercial



### People



## What we do



Content creation, acquisition & curation



Content broadcast & distribution



Content commercialisation

## How We Measure Our Success



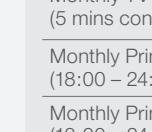
Growth in audience share & reach, across all platforms



Growth in commercial revenues



Growth in audience engagement and loyalty



Increase in available funds to reinvest in distinctive content

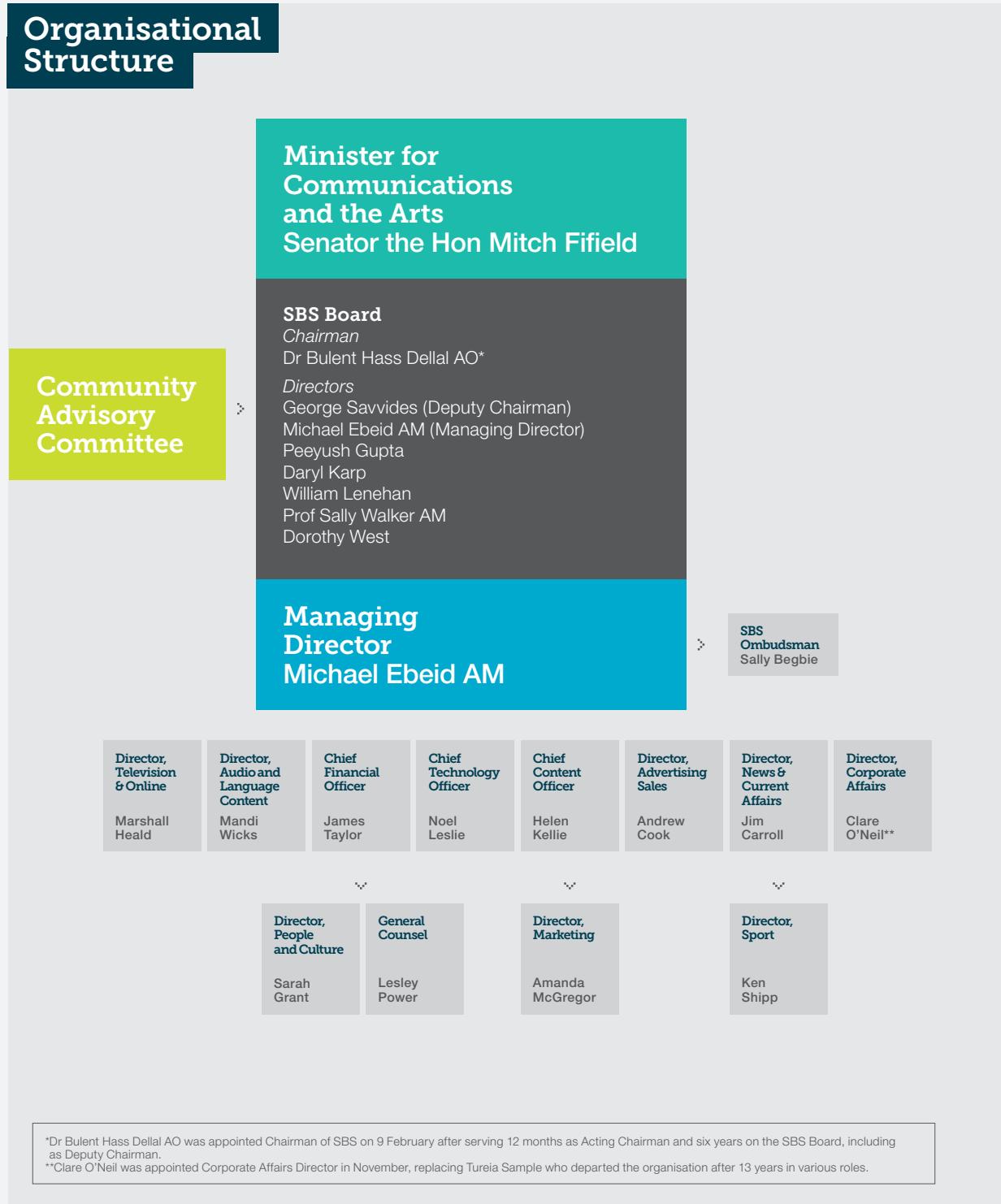


Increased accountability & commitment to results

Metric	2015-16	2016-17
Monthly TV reach (5 mins consecutive, network, total ppl)	13.1 Million	13.1 Million
Monthly Prime Time Metro TV Share (18:00 – 24:00, Network, total ppl)	6.8%	7.1%
Monthly Prime Time Regional TV Share (18:00 – 24:00, Network)	6.0%	6.6%
SBS Online Network Unique Audience (monthly average)	1.6 Million	2.5 Million
SBS On Demand chapter views	9.8 Million	14.5 Million
Core commercial revenue	\$87.9 Million	\$103.7 Million
Employee engagement	70%	78%

Source: OzOzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS Network; July 2015-June 2017; 0200-0200 and 1800-2400; Total Individuals; Reach (5+ mins cons) and Metro + Regional FTA Shares; Consolidated 28 (Live + As Live + TSV 1-28 days) from 28/12/2015- 30/06/2016 and 01/07/2016-30/06/2017; Consolidated 7 (Live + As Live + TSV 1-7 days) from 01/07/2015-27/12/2015.  
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 01/07/2016-30/06/2017; Video Chapter Views. Nielsen Digital Ratings (Monthly); National; SBS (Special Broadcasting Service) – Parent – and Nielsen Online Ratings (Hybrid) 01/07/2015-30/04/2017. All People 2+ unless otherwise stated.

## Organisational Structure



SBS

## Board of Directors

The SBS Board of Directors, consisting of the Managing Director and non-executive Directors, is responsible for deciding the objectives, strategies and policies to be followed by SBS in performing its functions. This ensures that SBS performs in a proper, efficient and economical manner, and with the maximum benefit to the people of Australia.

### The duties of the Board, as set out in the SBS Act, are to:

- maintain the independence and integrity of SBS;
- develop and publicise SBS's programming policies;
- ensure, by means of SBS's programming policies, that the gathering and presentation by SBS of news and information is accurate and is balanced over time and across the schedule of programs broadcast;
- ensure that SBS does not contravene: this Act or any other Act; or any directions given to, or requirements made in relation to, SBS under this Act or another Act;
- ensure the efficient and cost effective functioning of SBS;
- ensure that SBS seeks to co-operate closely with the Australian Broadcasting Corporation to maximise the efficiency of the publicly funded sectors of Australian broadcasting;
- be aware of, and responsive to, community needs and opinions on matters relevant to the Charter;
- develop and publicise SBS's policies on the handling of complaints;
- ensure that the pursuit by SBS of its subsidiary functions does not detract from SBS fulfilling its Charter responsibilities; and
- develop codes of practice relating to: programming matters; and, if SBS has the function of providing a datacasting service, that service; and to notify those codes to the Australian Communications and Media Authority.

### Board meetings and Directors' attendance

The Board met six times during 2016-17

Board Member	Meetings Attended
Dr Bulent Hass Della AO (Chairman)*	6
George Savvides (Deputy Chairman)**	2
Michael Ebeid AM (Managing Director)	6
Peeyush Gupta	6
Daryl Karp	6
William Lenehan	6
Prof. Sally Walker AM**	2
Dorothy West	6

Board Meeting Date	Location
31 August 2016	Sydney
2 November 2016	Melbourne
3 November 2016	Melbourne
23 February 2017	Sydney
26 April 2017	Brisbane
21 June 2017	Melbourne

**Dr Bulent Hass Dellal AO  
Chairman**

Appointed 3 June 2010, re-appointed 3 June 2015 for three years, and appointed as Chairman 9 February 2017, Dr Hass Dellal AO has been the Executive Director of the Australian Multicultural Foundation since 1989. In addition to this work, Hass serves on the Boards of a wide range of multicultural organisations, including as Chairman of the Centre for Multicultural Youth and of the National Centre of Excellence for Islamic Studies Consultative Committee, Co-Chair of the Victoria Police Multi-Faith Council, and Board Member of the European Multicultural Foundation and the Scanlon Foundation. Hass has also held member positions with the Australian Multicultural Council, Multicultural Arts Advisory Council Victoria, Adult Multicultural Education Services and the Police and Community Multicultural Advisory Committee. He was awarded the Medal of the Order of Australia in 1997 for service to multicultural organisations, the arts and the community. In 2015 he was appointed an Officer of the Order of Australia for distinguished service to the multicultural community through leadership and advisory roles, to the advancement of inclusiveness and social harmony, to youth, and to the broadcast media.

**George Savvides  
Deputy Chairman**

Appointed 23 February 2017, George Savvides has 25 years of experience in the Australian and New Zealand health care sector. He was CEO of two IPO listings on the ASX, Sigma in 1999 and Medibank Private in 2014 and served as Medibank CEO for 14 years. The Medibank float of \$5.6 billion was at the time the second largest in Australia's history. George has an honours degree in Engineering from UNSW and a Masters of Business Administration (MBA) from University of Technology Sydney (UTS) and is a Fellow of the Australian Institute of Company Directors. He is the Chairman of World Vision Australia, a Board member of NZX listed Ryman Healthcare, Chairman Kings Group Ltd, Chairman Macquarie University Hospital, and Director of CFMC Consulting (Sodia). BEng (Hons) (UNSW), MBA (UTS), FAICD.

**Daryl Karp  
Non-executive Director**

Appointed 30 June 2011, Daryl Karp is Director of the Museum of Australian Democracy. She combines extensive experience in broadcast and digital media, with a focus on content, strategy and governance. Daryl's previous positions include CEO and Managing Director, Film Australia, Head of Factual Programs (Television), Australian Broadcasting Corporation (ABC), and Head of Science and Documentaries/Science and Features at the ABC. She is a Director of the Australian Children's Television Foundation, Acting Chair of the Council of Australian Museum Directors and Deputy Chair of Canberra Writers Festival. Daryl has an arts degree from Tel Aviv University, is a graduate of Wharton Business School's Advanced Management Program and is a Fellow of the Institute of Company Directors (FAICD).

**Michael Ebeid AM  
Managing Director**

Michael Ebeid AM commenced as Managing Director of SBS in June 2011. He has 30 years' experience in senior management and executive roles across the technology, telecommunications and media industries.

Prior to SBS, Michael was Executive Director of Corporate Strategy and Marketing at the ABC. In 2005, Michael led Two Way Limited, from a start-up business to a successful IPO, taking the company to Asia. From 1995-2005, Michael was with Optus Communications, where he was Director of Commercial Operations. Prior to Optus, Michael was at IBM for nine years in various roles across finance, sales and marketing, including in Asia.

In 2017, Michael was made a Member of the Order of Australia in the Queen's Birthday Honours list for his service to the broadcast media and multicultural affairs as an executive, innovator and business leader. He completed a Bachelor of Business (Charles Sturt University), International Executive Development Program (INSEAD Business College, France), and Media Strategies Program (Harvard Business School, Boston).

**Prof (Emeritus) Sally Walker AM  
Non-executive Director**

Appointed 23 February 2017, Prof Sally Walker AM is a lawyer by training. After practising law for some years, she joined the Law School at the University of Melbourne where she developed new courses in Media, Communications and Information Technology Law. She is the author of *The Law of Journalism in Australia*.

Sally was later appointed as Senior Deputy Vice-Chancellor at the University of Melbourne. She left that role to take up an appointment as Vice-Chancellor of Deakin University, a position she held from January 2003 to July 2010. During Sally's term as Vice-Chancellor, Deakin University became a university of choice for students and its research performance improved beyond expectations for a relatively young, regional University. Deakin became the third Victorian University to have a Medical School.

In 2005, Sally received the Judges' Award in the Equal Opportunity for Women in the Workplace Awards. In 2011 she was made a Member of the Order of Australia in the Queen's Birthday Honours list in recognition of her contribution to education, to the law as an academic and to the advancement of women. She is a Professor Emeritus of Deakin University and of the University of Melbourne Law School.

Since leaving Deakin University, Sally has undertaken a number of consultancy projects for State and Federal Governments and for a range of non-government organisations. From 2013 to 2017 she worked in the higher education consulting section of Deloitte in Melbourne.



From left to right: Dr Bulent Hass Dellal AO (Chair), George Savvides (Deputy Chair), Daryl Karp, Michael Ebeid AM (Managing Director), Prof Sally Walker AM, William Lenehan, Dorothy West and Peeyush Gupta.

**William (Bill) Lenehan  
Non-executive Director**

Appointed on 15 November 2012, Bill Lenehan has 39 years' experience in the television industry in Australia, holding many positions in the Ten Network from management, administration and broadcast operations. He currently runs his own consulting business, Bilinda Pty Ltd, specialising in media, marketing and business administration. Bill has held previous board positions with the National Australia Day Council, Queensland Institute of Medical Research, The Queensland Harness Racing Board, ThoroughVision Pty Ltd and the Royal Queensland Agricultural and Industrial Society.

Dot works freelance as a scriptwriter, accredited trainer and consultant in Indigenous media and was recently appointed to the Screenwest Industry Advisory Group and serves on WA's Screen Industry Diversity and Inclusion leadership group. In 2014, Dot was awarded an honorary doctorate with Swinburne University for her work in the media sector.

**Dorothy (Dot) West  
Non-executive Director**

Appointed 15 November 2012, Dot West has worked in the media industry for the last 30 years in various capacities. Dot has served on numerous boards including the Inaugural Vice-Chairperson of NITV, Screenwest, Australian International Documentary Conference and the National Indigenous Radio Service, her current tenure as a Director of Goolarri Media Enterprises in Broome and Ramu Productions, in addition to the Chair of the Indigenous Remote Communications Association which is transitioning to the peak national body for Indigenous Media.

Peeyush Gupta

**Peeyush Gupta  
Non-executive Director**

Appointed on 17 October 2014, Peeyush Gupta is the Chairman and non-executive Director on a range of commercial, public sector and not-for-profit boards including as Chair of Charter Hall Long Wale REIT and Direct Property Management Ltd, and as a Director of National Australia Bank, Link, Insurance and Care (NSW), Quintessence Labs, Western Sydney University and the Bank of New Zealand Life Insurance. He was the co-founder and inaugural CEO of IPAC Securities, a wealth management firm providing financial advice and institutional portfolio management in Australia and internationally. Peeyush holds a Masters of Business Administration in Finance from the Australian Graduate School of Management, University of NSW, and is also an alumnus of Harvard and the London Business Schools.

SBS

## Executive



**Michael Ebeid AM**  
Managing Director



**James Taylor**  
Chief  
Financial  
Officer



**Jim Carroll**  
Director,  
News and  
Current Affairs



**Helen Kellie**  
Chief Content  
Officer



**Mandi Wicks**  
Director, Audio  
and Language  
Content



**Noel Leslie**  
Chief Technology  
Officer



**Marshall Heald**  
Director,  
Television and  
Online Content



**Andrew Cook**  
Director,  
Advertising Sales



**Lesley Power**  
General  
Counsel



**Clare O'Neil\***  
Director,  
Corporate  
Affairs



**Amanda  
McGregor**  
Director,  
Marketing



**Sarah Grant**  
Director, People  
and Culture

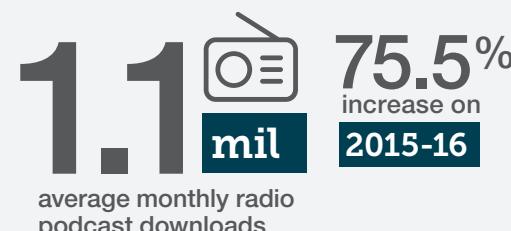
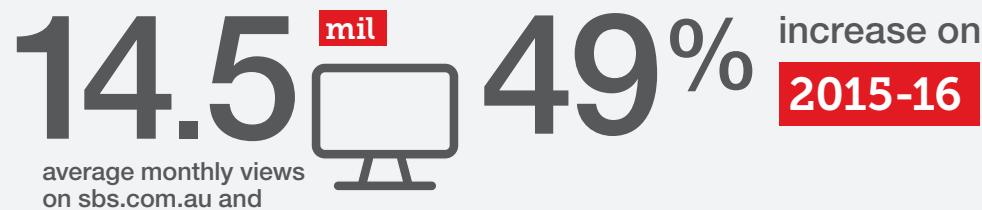
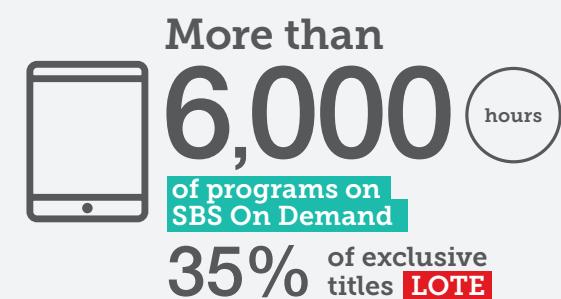
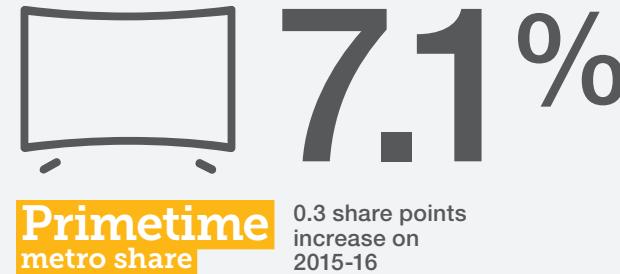


**Ken Shipp**  
Director,  
Sport



\*Clare O'Neil was appointed Director, Corporate Affairs in November, replacing Tureia Sample.

## Snapshot



Source: OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS Network; July 2015-June 2016 and July 2016-June 2017; 0200-0200 and 1800-2400; Total Individuals; Reach (5+ mins cons) and Metro FTA Share; Consolidated 28 (Live + As Live + TSV 1-28 days) from 28/12/2015- 30/06/2016 and 01/07/2016-30/06/2017; Consolidated 7 (Live + As Live + TSV 1-7 days) from 01/07/2015-27/12/2015. Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 01/07/2016-30/06/2017; Unique Browsers + Video Chapter Views. All People 2+ unless otherwise stated.

## 1. Build a Distinctive Network

**Increase audience awareness of SBS's big content moments**

**Broadcast six to eight big network events that get the nation talking**

**Continue to deliver distinctive and compelling content in line with the SBS purpose across the network**



The fulfilment of SBS's purpose – to inspire all Australians to explore, appreciate and celebrate our diverse world and in doing so, contribute to a cohesive society – is predominantly realised through the distinctive and compelling programs and services delivered across our many platforms.

Shifting media trends enabled SBS to more readily engage directly with the communities it seeks to serve. It also demanded innovation to appeal to audiences via digital media, whilst boldly pursuing great television and radio content that both aids social cohesion and appeals to an increasingly diverse demographic.

At a time of increasing fractures in multiculturalism globally, SBS is an important voice helping to share insights and understanding of Indigenous, migrant and other diverse communities' values and stories within a broader Australian landscape.

Our ambition is to inspire our audiences to seek new perspectives which drive a greater acceptance of our many cultures and lead to deeper connections between our diverse communities.

It is with great pride that SBS sought to reflect diversity in its content, bringing the Charter and purpose to life across television, radio, online, and social media in 2016-17.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS and Total TV; July 2015-June 2017; 1800-2230; Total Individuals; Metro + Regional FTA Share; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-06/06/2017; Consolidated 7 (Live + As Live + TSV 1-7 days) from 01/07/2015-26/12/2015 and 07/06/2017-30/06/2017.  
SBS Brand Tracker Wave 9, March 2017.

### Increase audience awareness of SBS's big content moments

A continued focus on building a distinctive network across traditional and digital platforms allowed for a diverse array of views and voices to be represented in mainstream media and increased investment in the marketing of our content drove greater audience awareness.

In 2016-17, SBS held ground in a competitive media market, where other free-to-air broadcasters experienced decline. The SBS network saw an increase in its primetime metro share of +0.3 share points and an increase of +0.6 share points during primetime in regional Australia. Increasing competitive factors drove audience fluctuations across the year but SBS continued to deliver a strong slate of news and current affairs, documentary, drama, food and movies, providing a meaningful point of difference to other media outlets.

SBS increased strategic marketing of its programs and services across platforms as a mechanism to attract new audiences to SBS. This delivered strong results, with a seven per cent increase in the number of Australians aware of SBS content via advertising and other marketing and contributing to the overall growth of audiences.

### SBS Brand Tracker

SBS regularly monitors performance of the SBS brand relative to the marketplace via the SBS Brand Tracker.

SBS conducts brand tracking research twice a year to enable the organisation to gain a big picture view on media consumption, and explore perceptions of the SBS network as a whole and of each specific channel and platform. It also enables SBS to gain a better understanding of the competitive set and of external factors that may be impacting upon the current and future performance of the network. The latest brand tracking indicated a five per cent increase of awareness year-on-year, currently at 82 per cent of Australians.

SBS utilises this research to better understand the appeal and engagement of different types of content to inform delivery of content across different platforms. It also helps inform SBS about the big social issues that are of importance to audiences from all across Australia, with the latest wave indicating a heightened interest in a number of issues – health dominated, with 65 per cent of Australians claiming it as the most important issue.

### SBS Bespoke Studies

SBS runs an internal research panel, *The Exchange*, which allows for quick turnaround of bespoke studies throughout the year. The panel comprises more than 6,000 Australians who have an interest in SBS content. Studies can range from gaining an in-depth understanding of a specific program, pilot testing a new concept, post analysis for a sales campaign and studies in language to provide information around SBS's radio offerings. In addition, SBS conducts an audience review via *The Exchange* of each key commissioned program.

## Broadcast six to eight big network events that get the nation talking

### Deep Water – October

SBS has made strategic investments in new drama commissions which speak to its unique Charter. After the success of 2015's award-winning *The Principal*, SBS returned to drama with an acclaimed four-part series *Deep Water*, part of SBS's first cross-genre, cross-platform network event. Starring Australia's Yael Stone and Noah Taylor, *Deep Water* was inspired by the true events of a murder investigation that led to discoveries of unsolved crimes and past injustices, examining a time in Australia's history in which society was less inclusive and homosexuals were outcasts and targets of violence.

The drama was accompanied by the documentary *Deep Water: The Real Story* that revealed the true history of the crimes and unsolved deaths that had inspired the narrative. Further SBS online content enriched this cross-network event.

- Premiere episode attracted a combined average audience of 651,000 and #DeepWater trended second in Australia.
- Most popular drama episode for SBS, reaching 864,000 viewers and serving 335,000 video chapter views in October.
- Nominated for five TV Week Logie Awards, an Australian Academy of Cinema and Television Arts (AACTA) award and The Equity Awards.

### First Contact – December

Two years after six Australians experienced life in Indigenous communities for the first time, prominent Australians with strongly held views



*Deep Water*.

were invited to immerse themselves in Indigenous Australia for the second series of *First Contact*.

Hosted by Ray Martin, series two of the award-winning documentary series, was based on Reconciliation Australia research, which revealed six out of 10 Australians have had little or no contact with the nation's First Peoples.

**"Another exceptional miniseries from SBS... this is a sensitive, thoughtful look at both our recent history and the dark undercurrents that persist in our supposedly tolerant and open-hearted society."**

Melinda Houston,  
Fairfax Media,  
2 October, 2016.

The participants were singer-songwriter Natalie Imbruglia, ex-One Nation politician David Oldfield, television personality Ian 'Dicko' Dickson, comedian Tom Ballard, former Miss Universe Australia Renae Ayris and actress Nicki Wendt.

*First Contact* gave audiences the opportunity to test their beliefs against reality as expressed by Indigenous Australians during the participants' journeys. The series was simulcast on SBS and NITV over three episodes across three nights, and exceeded the first series' performance.

A range of programs, including dedicated news and current affairs, allowed audiences to engage in a wider conversation about Indigenous issues. SBS in-studio forum, *First Contact – The Reunion*, in which the participants reunited after their life-changing journey, drew big audiences and *Awaken – First Response* on NITV, which was hosted by Stan Grant and explored issues contributing to the divide between non-Indigenous and Indigenous Australians, was among the highest rating programs since NITV's free-to-air launch in 2012. The documentary, *Servant or Slave*, which followed *First Contact* on NITV was the channel's highest rating program in history.

- The first episode of *First Contact* attracted a combined average audience of 776,000 on SBS and NITV.
- 758,000 viewers on average watched each episode.
- Most watched locally made program on SBS On Demand for 2016, *First Contact* series two served 563,000 video chapter views.
- Provoked significant discussion on social media via #FirstContact.
- A *First Contact* page housed full episodes to view on SBS On Demand and curated multiplatform content from across the network.
- A 360° *First Contact* VR enabled audiences to experience heartfelt messages from Indigenous Australians.

**SBS Outreach partnered with Reconciliation Australia to produce educational resources including Teacher Guides, which were distributed to every secondary school in the country. The resources are linked to English, History and Media Arts Curriculum years 9-12. SBS also produced a set of resources around Servant or Slave linked to the English, History and Aboriginal Studies Curriculum for years 9-12.**

**"It's fascinating that a television program with so much colour and sensation and with a depiction of so much pain and degradation can be so powerfully dramatic and so entertaining. But the way in which *First Contact* makes you query your own pleasure in its unfolding is perhaps part of the point. This is a show which will transfix every participant of the gogglebox."**

Peter Craven,  
The Australian,  
10 December, 2016



*Date My Race* presenter Santilla Chingaipé.

### Face Up to Racism – February

In a dedicated week of programming, audiences came to SBS to explore racism within the Australian community. The network event was led by three single commissioned documentaries:

- *Is Australia Racist?* presented by Ray Martin, revealed the results of a ground-breaking survey of Australian attitudes, exposing heartfelt and heartbreaking moments through hidden camera experiments. The documentary had the greatest success in terms of both audiences and impact, with a combined average audience of 403,000, 44 per cent in the 25-54 demographic and trended #1 on Twitter;
- *The Truth About Racism* presented by Yasmin Abdel Magied uncovered the science of unconscious prejudice and trended #2 on Twitter;
- *Date My Race* with Santilla Chingaipé offered a personal and humorous take on racial preference and attraction.

*The Truth About Racism* and *Date My Race* also afforded SBS the opportunity to give two women from diverse backgrounds prominence in mainstream media.

Further multiplatform activity asked Australians for their take on the issues and solutions via radio and a dedicated program page at [sbs.com.au/FU2Racism](http://sbs.com.au/FU2Racism):

- Six online stories featured on the SBS TV Guide directly related to the programming;
- More than 30 conversation-starting stories featured on the SBS Life website;
- A stream of 'Indigenous Conversations' stories from NITV and SBS Life.

As a result of *Face Up To Racism*, various organisations contacted SBS for materials that they could use for training and insights, including the Victoria Police.



SBS Mardi Gras hosts Patrick Abboud, Em Rusciano, Faustina Agolley and Joel Creasey.

### Sydney Gay & Lesbian Mardi Gras – March

SBS presented a multiplatform season celebrating Australia's Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) community culminating in the two-hour special broadcast of the Sydney Gay and Lesbian Mardi Gras on SBS's main channel. The broadcast was a highlight of our entertainment calendar and served to promote greater understanding and acceptance of this diverse community. Recorded live at the event and broadcast the following night, the Mardi Gras special featured regular panelists and some new faces with *The Feed's* Patrick Abboud, Faustina Agolley, Joel Creasey and Em Rusciano presenting the action from Taylor Square, Sydney.

The colour and fun of the parade was complemented by a series of stories exploring the LGBTI community across Australia, focusing on transgender, rural, multicultural, Indigenous, youth, bisexuality and marriage equality.

For audiences who wanted to view the parade uninterrupted, SBS produced a live stream on the night simulcast with commentary by Joy FM, Australia's premier LGBTI radio station. Short interstitials, a collection of Australian Queer films and regular articles on the SBS Sexuality website were among other seasonal highlights.

- Average combined audience of 314,000.
- Reached more than 857,000.
- Target audience of 25-54 year olds was 19.2 per cent above the 2017 YTD timeslot average.
- 6.2 per cent metro market share in 25-54 demographic.

#### Eurovision Song Contest – May

Australians have embraced Eurovision since SBS's first broadcast more than 30 years ago and feel incredible warmth and admiration for the countries, their cultures and the contest's celebration of difference, aptly reflected in the 2017 contest theme, Celebrate Diversity.

Isaiah Firebrace led Australia to a top 10 finish in the fourth year SBS secured Australian participation. 17 year old Isaiah, from the Riverina town of Moama in NSW, showcased our nation's creative talents to a global audience of more than 200 million, with his song, *Don't Come Easy*. It also marked the first time an Indigenous artist competed in Eurovision for Australia, following Jessica Mauboy's debut as a guest act in 2014.

In other firsts, new SBS Eurovision hosts and much-loved Australian talents, Myf Warhurst and Joel Creasey, captured the Eurovision spirit in their inaugural broadcast, with former commentators Julia Zemiro and Sam Pang hanging up their headsets after eight years.



*Filthy Rich and Homeless* participant Jellaine Dee.

SBS star and Eurovision mega-fan Adam Liaw created themed recipes for Eurovision parties during primetime broadcasts.

An average of 194,000 viewers woke early to tune in to the live grand final, with a peak of more than 350,000. An average of more than 380,000 tuned in for the primetime grand final, with a peak of 510,000. Overall, SBS's Eurovision broadcasts reached 2.8 million viewers and featured in the top 10 free-to-air audiences for 25-54 year olds.

#### Eurovision Top 40 Songs

To kick off Eurovision SBS presented *Eurovision Top 40 Songs* for the first time, a two-hour special featuring the best Eurovision songs as voted by Australia's Eurovision fans.

In a new format which required extensive technology support, Australian audiences were invited to vote online to select the best songs in Eurovision history, presented in a countdown by the hosts from a new SBS studio set. During the countdown, musicians, comedians, celebrities and Eurovision glitterati discussed some of their hilarious insights about featured moments. The result was a funny, informative highlight of the best of Eurovision and a great lead-in to the world's largest song competition which attracted 371,000 viewers and an 8.2 per cent share of metro audiences.

#### Filthy Rich and Homeless – June

Powerful documentary series *Filthy Rich and Homeless* saw five volunteers swap their privileged lifestyles for ten nights living on the streets of Melbourne, to get a glimpse of what life is like without a home. With more than 105,000 people across Australia classified as homeless, the series got the nation talking about this important issue. Broadcast over three consecutive nights in June, the series provided confronting and at times heart-warming insight into the challenges homeless people face every day.

The final episode was followed by *Filthy Rich and Homeless Live*, a special program which brought those featured in the series together in studio for a live discussion reflecting on their experiences and the issues the series raised.

- An average of 542,000 viewers watched each episode of the three-part series.
- The *Filthy Rich and Homeless Live* special attracted an average audience of 464,000.
- Combined, the four programs reached 1.8 million Australians.
- Provoked significant discussion on social media via #FilthyRichHomeless.

Throughout the *Filthy Rich and Homeless* broadcast, SBS provided free advertising airtime to charities who provide valuable support to communities in need, including the St Vincent De Paul Society NSW who worked with SBS to provide free education resources exploring the issue of homelessness around the series through SBS Learn.

SBS also partnered with online food delivery company Foodora on *Meal for a Meal*: an initiative inviting Australians to contribute to making a difference in the lives of homeless Australians by making a donation when ordering a meal through Foodora, with all proceeds raised going to food rescue charity OzHarvest. For every \$1 donated, OzHarvest were able to provide two meals to people in need.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS Network; 01/01/2017-04/03/2017 + 05/03/2017 + 10/05/2017-14/05/2017 + 27/06/2017-29/06/2017; Sunday 2030-2230 + 0200-0200; Total Individuals + People 25-54; Average Audiences; Reach (5+ mins cons) + Metro Share; Consolidated 28 (Live + As Live + TSV 1-28 days).

Continue to deliver distinctive and compelling content in line with the SBS purpose across the network

#### News and Current Affairs

##### Highlights

- SBS remains one of Australia's most trusted news sources
- Award-winning coverage of major global events
- Growing audiences across SBS World News platforms
- Record ratings for *Insight*
- Digital acceleration focus boosts video output and engagement
- *Dateline* and *The Feed* surge on social media
- *Small Business Secrets* launched
- Asian Bureau and Investigations Unit established after successful trials

SBS continued to build its reputation for comprehensive, trusted and in-depth coverage of Australian and international news at a time of serious challenge to social cohesion and was the network audiences came to for current affairs programs of quality and relevance.

The SBS News and Current Affairs (NACA) team championed balanced and analytical storytelling on the big issues in Australia and overseas, with audiences growing as a result.

Domestically, our coverage of the July 2016 Federal Election was a key driver of higher ratings for SBS World News and internationally, SBS received accolades for its extensive reporting on the Syria crisis, which featured SBS World News Reporter Luke Waters' exclusive interview with Syrian President Bashar al-Assad.

Chief International Correspondent Brett Mason anchored coverage of the United States Election as well as the French and Dutch polls. From his United Kingdom base, Brett also informed Australian audiences of the terror attacks in Britain and Europe, whilst a newly established bureau in Beijing has provided a greater Australian perspective on Asia.

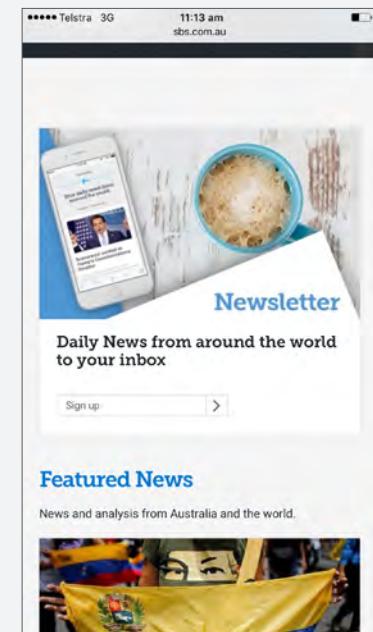
A commitment to quality reporting drives all SBS journalists to perform at their best and there is a continued investment to develop their skills to maintain SBS's high standards.

The 2016 SBS cadets graduated to roles within NACA and we have another strong intake in 2017, including an Indigenous cadet.

##### Digital First

Operationally, the most important project for NACA in 2016-17 was the implementation of a digital-first strategy, with a core focus on boosting video output on digital platforms, driven by a need to produce more distinctive digital content with compelling video and other multimedia elements during peak consumption periods.

News and current affairs stories aligned to the SBS Charter, and hence with a multicultural focus, are also connecting well with digital audiences, whilst digital engagement for current affairs programs, and particularly *The Feed*, were pleasing and central to plans for further growth.



SBS News online.

The role of broadcast editors also evolved to help promote social content to digital platforms and bespoke digital storytelling remained a key feature of editorial output.

The appointment of a data journalist in Canberra helped SBS World News deliver original and exclusive content, which has driven a big increase in views on issues ranging from visa categories and immigration, to the Census.

Further investment in the digital team continues as well as a redesign to our online brand to reflect its look across all platforms.

## SBS World News

SBS World News' editorial credibility was further enhanced in the past 12 months with some major exclusive stories. Luke Waters became the first Australian reporter to interview President Assad of Syria, in a news-making one-on-one conversation which made headlines internationally. This became a half-hour *SBS World News* special. As a result of Waters' determination to gain access, the Syria coverage won a United Nations Association of Australia (UNAA) Media Peace Award and was recognised with a TV Week Logie nomination.

*SBS World News* worked even more closely with in-language programs, drawing on the strength of its more than 70 language communities. Collaborations also brought in-language stories to a wider television audience in English, including a food safety issue, which was subsequently raised in the Australian Senate.

The SBS Charter continued to inspire stories of hope and achievement as *SBS World News* sought to deliver constructive journalism at a time of serious community challenge. The *SBS World News First Day* series again showcased migrant success stories and there were also 40 profiles on Olympians of diverse backgrounds ahead of Rio 2016. Additionally, 10 Indigenous Australians making a difference in their own and the broader community were featured during our 50th anniversary coverage of the 1967 referendum.

Our leadership in global news was reinforced by comprehensive coverage of the United States Election with correspondent Brett Mason on the campaign trail, joined by Sarah Abo on election night for further analysis of the results for an Australian audience.



*SBS World News* presenters Ricardo Goncalves, Janice Petersen, Anton Enus and Michael Tomalaris.

## SBS News Radio

The newsroom continued to boost its output to Audio and Language Content (ALC) programs through daily news stories and features. This has been increased significantly by repurposing key content from NACA's *Small Business Secrets* which has resulted in 80 features for our multilingual audiences.

Radio podcasts are also part of the digital expansion, achieving a 100 per cent increase in consumption year-on-year.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS + NITV; 01/01/2007-30/06/2016 + 01/01/2017-30/06/2017; 0200-0200; Total Individuals; Average Audiences; Consolidated 28 (Live + As Live + TSV 1-28 days).  
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 01/07/2015-30/06/2017; Video Chapter Views.

**As SBS continued to promote its primetime news as the must-watch television bulletin for international news and accelerate investment in digital news content, *SBS World News* experienced a 6.6 per cent increase in its weekday audience in Jan-June 2017 (compared to the same period in 2016), video views trebled year-on-year and social media engagement also rose rapidly.**



*The Feed* hosts Michael Hing, Laura Murphy-Oates, Marc Fennell and Jeannette Francis.

## The Feed

Broadcast content is being repackaged to optimise Facebook performance and results were impressive. *The Feed*'s Facebook profile had the fastest growing organic following of all SBS profiles and its week-to-week engagement ranked among the highest in the broader Australian youth media market – *Sewing Hope*, which featured young Tasmanian Campbell Remess who creates toy bears for sick children, achieved a reach of more than 80 million and Marc Fennell's interview with Aussie rocker, *Tash Sultana* reached 26.5 million people.



*The Feed* hosts Michael Hing, Laura Murphy-Oates, Marc Fennell and Jeannette Francis.

## Insight

*Insight* enjoyed its most successful season in a decade, as it continued to explore challenging issues through the stories of Australians, finishing the 2016 season with an average audience of 400,000, its biggest audience since 2007 when it was broadcast on Sunday evenings. The 6 June broadcast of *Insight* attracted an overnight average audience of 537,000 and was the program's highest performing since March 2016.

*Insight* also made big strides in its digital offering with its Facebook follower base growing from 120,000 to 168,000 in the past year. Video views on social media were up more than 397 per cent and the series recorded 1.7 million SBS On Demand chapter views across the past year, up 38.2 per cent.

The program earned two UNAA Media Peace Awards, for *Mothers Who Leave*, which explored the issues mothers encounter when they make the difficult decision to leave their families; and *Sex and Disability*, a forum that examined the challenges mentally disabled Australians face in navigating love and relationships.

Two program producers won the Excellence in Journalism Prize at The Migration and Settlement Awards, for their multimedia project *First of Her Kind: Afghan Refugee, Australian Soldier*.

Other programs included *Lockdown*, the double episode shot inside a maximum security women's prison, *The Valley*, shot on location in Victoria's Latrobe Valley, a region struggling with job losses as a result of industry restructure, and *Game Over*, a double episode in which prominent Australian athletes openly discussed their struggles with life after sport which gained widespread publicity.



*Insight* host Jenny Brockie.

## Dateline

*Dateline* continued to perform well in a competitive timeslot, with *Getting Away with Murder*, a film exploring the Philippines' President and his take on tough justice, attracting 347,000 viewers. Additionally, the broadcast of *Tiny Home Rebel* achieved similar success, with 340,000 viewers. These two episodes delivered *Dateline* its strongest ratings since May 2015.

*Dateline* also had two landmark specials – a two-episode investigation into the Far Right movement in Europe in April, which achieved an average audience of 243,000 and in September, was the first film crew to successfully complete and document the desperate migrant life-or-death journey for freedom through the jungles of the Darien Gap on the Panama and Columbian borders, delivering an average audience of 195,000.

*Dateline* recorded 762,000 SBS On Demand chapter views in the past year, up 20 per cent. On YouTube, the series achieved more than 8.5 million views, up from six million views. It also secured a number of prestigious international awards. *My 93 Year Old Flatmate* won a prize at the New York Film Awards, while both *The World's Most Dangerous Journey* and *Allow Me To Die* were singled out as finalists. The latter also took Gold at the Cannes Corporate Media and Television Awards.

*Dateline*'s investigations into the big and lesser-known international stories again delivered compelling viewing. The program took the opportunity to use some of the esteemed journalists from other areas of NACA to deliver these long form reports.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS + NITV; 01/01/2007-30/06/2017 + 01/05/2015-30/06/2017 + 13/08/2016-29/04/2017; 0200-0200; Total Individuals; Average Audiences; Consolidated 7 (Live + As Live + TSV 1-7 days).  
Facebook Insights: *Insight* Followers, July 2016-June 2017  
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 01/07/2015-30/06/2017; Video Chapter Views.



Small Business Secrets host Ricardo Goncalves.

#### Small Business Secrets

There was an addition to the NACA stable in July with the launch of *Small Business Secrets*, a weekly magazine style factual program showcasing the contribution and creativity of Australian small businesses, particularly those established by migrant, refugee and Indigenous entrepreneurs.

The program has built a loyal following, with some of Australia's best known businesses as commercial partners and continued to receive bi-partisan political support with both the Minister for Small Business, the Hon Michael McCormack MP and the Shadow Minister for Small Business, Katy Gallagher participating in feature interviews and both strong advocates on social media.

*Small Business Secrets* engaged audiences from Australia's small business sector with weekend ratings averaging around 40,000 and a reach of more than two million (including repeat broadcasts on NITV). It is considered an essential resource for business owners facing challenges, budding entrepreneurs and those with a keen interest in the business sector.

*Small Business Secrets* is featured on Qantas Inflight, whilst *Small Business Bite Size* is popular on Food Network. Major corporations are enthusiastic supporters of the series with Australia Post, Xero, KPMG Enterprise, the Commonwealth Bank and the Victorian State Government joining as partners.



#### World Watch

SBS *World Watch* broadcasts 46 international news bulletins on SBS and SBS VICE LAND from 42 of the world's broadcasters in 35 languages other than English (LOTE). All LOTE bulletins, 37 in total, are available via SBS On Demand and on SBS's language websites.

*BBC News at Six* was added to SBS's international breakfast news line-up, further boosting SBS's unrivalled news perspective in English from six of the world's leading broadcasters: BBC, Al Jazeera, France 24, Deutsche Welle, NHK and CGTN.

SBS maintains important program and content supply relationships with overseas broadcasters for its *World Watch* news services. News bulletins are accessed daily via 12 international satellites and four fibre-optic links from London and Los Angeles. SBS also utilises FTP services to access material from sources where satellite links are unavailable.

A new *World Watch* schedule launched on SBS VICE LAND in January. All languages retained a presence, although some with a reduced number of bulletins. There were extensive communications to inform communities of changes to the TV schedule, as well as further education on accessing bulletins anytime, anywhere on SBS On Demand.

#### Investigations Unit

A trial led to the permanent establishment of an Investigations Unit to work with all NACA programs and platforms, which has resulted in a number of important and exclusive stories being uncovered, including the Senator Bob Day housing revelations, illegal and potentially dangerous food imports from India, a motor neuron disease cluster in regional NSW and workplace abuse of Asian students. (See page 40 for more information).

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS + NITV; 01/07/2016-30/06/2017 0200-0200; Total Individuals; Average Audiences; Consolidated 28 (Live + As Live + TSV 1-28 days).

#### Sport

SBS's goal has always been to deliver the very best of world football to Australian audiences and in 2016, we were proud to bring the English Premier League back to football fans after 12 years.

Audiences eagerly anticipated its return and were treated to a regular exclusive free-to-air Saturday night fixture on SBS and SBS HD, hosted by SBS's Lucy Zelic and SBS football analyst and former Crystal Palace player, Craig Foster.

Across the season, SBS broadcast 38 live matches with some key fixtures delivering strong audiences with the Manchester United vs Manchester City derby in September, attracting an average of 361,000 viewers nationally. All teams were covered and by the end of the season, the Premier League had achieved an average audience of 103,000 viewers.

SBS's live match coverage was simultaneously streamed on *The World Game* app and complemented with daily news and video highlights at [sbs.com.au/theworldgame](http://sbs.com.au/theworldgame), along with weekly highlights on *The World Game*, Mondays at 11pm.

A new version of *The World Game* app launched in October, the only app to live stream the Hyundai A-League, English Premier League and UEFA Champions League in Australia. The updated app delivers video, news and scores, and for the first time, live streaming functionality. Within the first three months of the year, the re-launched *The World Game* app delivered more than half a million additional video chapter views. Live streaming of the FA Cup Final and the Coppa Italia resonated well with audiences.



SBS Cycling host Michael Tomalaris.

#### A year of huge digital growth

The diverse world of football amplified SBS's purpose and delivered strong audiences across our digital platforms and this upward trajectory is expected to continue.

A new version of *The World Game* app launched in October, the only app to live stream the Hyundai A-League, English Premier League and UEFA Champions League in Australia. The updated app delivers video, news and scores, and for the first time, live streaming functionality. Within the first three months of the year, the re-launched *The World Game* app delivered more than half a million additional video chapter views. Live streaming of the FA Cup Final and the Coppa Italia resonated well with audiences.

#### UEFA Champions League

As the pinnacle of club football, SBS was proud to deliver a 25th season of the UEFA Champions League as the exclusive free-to-air broadcaster. Providing a fortnightly live match and highlights show, plus complementary digital coverage, the thrills and spills of the world's best footballers, and Real Madrid's record breaking 12th title triumph, was once again on SBS.



Tour de France 2016.

#### Tour de France

Now in its 26th year, the network broadcast nearly 200 hours of the 2016 Tour de France, with audiences for the 2016 live edition up over five per cent on the 2015 race. SBS's morning updates were particularly successful, with a combined average audiences of 44,000, up 19,000 on last year. The Tour de France also attracted a loyal and devoted online and social audience to complement the on-air broadcast, and had every angle of the world's most iconic cycling event covered.

#### Other Cycling Events:

La Vuelta 2016  
Giro Di Lombardia 2016  
Paris-Tours 2016  
UCI Road Worlds 2016  
Hearld Sun Tour 2017  
Paris-Nice 2017  
Tour of Flanders 2017  
Paris-Roubaix 2017  
Liege-Bastogne-Liege 2017  
Eschborn-Frankfurt 2017  
Tour of California 2017  
Flèche-Wallonne 2017  
Criterium du Dauphine 2017  
Amstel Gold 2017  
Cape Epic MTB 2017  
Australian Road Nationals 2017  
Australian National Track Championships 2017

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional including W.A; SBS; 01/07/2016-30/06/2017 0200-0200; Total Individuals; Average Audiences; Consolidated 28 (Live + As Live + TSV 1-28 days).



SBS Cycling hosts Robbie McEwen, Matthew Keenan, Michael Tomalaris, David McKenzie.

#### L'Etape Australia

SBS was the media partner for the inaugural L'Etape Australia by Le Tour de France, held in the NSW Snowy Mountains in December. Feedback from the riders, supporters, the local community and partners was unanimously positive, with 3,480 amateur riders registered for L'Etape Australia. L'Etape Australia, in its first year, became the largest L'Etape event outside France and thousands of local residents came out to support the riders along the route.

#### Hyundai A-League

Our final season of the Hyundai A-League was broadcast on SBS VICELAND every Friday night from 7.30pm and simultaneously streamed on *The World Game* app and at [sbs.com.au/theworldgame](http://sbs.com.au/theworldgame). The majority of digital streams were viewed via desktops/laptops, followed by mobile and tablet devices. The Grand Final of the 2016-17 A-League season between Sydney FC and Melbourne Victory had a combined average audience of 303,000 viewers (telecast on a one-hour delay).

#### Other sport highlights

- SBS secured exclusive free-to-air television broadcast rights to the National Basketball League (NBL) for the 2016-17 season in a network first and a revival for the sport. SBS broadcast one game per round every Sunday on free-to-air television giving passionate sport fans something extra to enjoy. The NBL Grand Final produced a win for the Perth Wildcats and a Sunday afternoon audience of nearly 100,000 nationally.
- SBS acquired the exclusive free-to-air rights to three Wallabies Rugby Union tests in November and December. The Wallabies match against England delivered an audience average of 165,000 people despite kicking off at 1.30am.
- After an absence of two years, domestic cycling returned to the network with the National Road Championships and the Jayco Herald Sun Tour both airing on SBS VICELAND. The live race coverage delivered a solid audience of 62,000 and 55,000 respectively, the number one show for the channel on each day.

**Source:** OzTAM Metro and RegTAM Regional FTA Databases; 5 City Metro and Combined Aggregated Regional Markets including WA; SBS + SBS 2 / SBS VICELAND; 01/07/2015-30/06/2016 + 01/07/2016-30/06/2017; 2030-0200; Average Audience; Total Individuals unless otherwise stated; Consolidated 28 (Live + As Live + TSV 1-28 days) from 02/07/2016-25/07/2016; Consolidated 7 (Live + As Live + TSV 1-7 days) from 01/07/2015 to 26/07/2015.



SBS sports presenters Lucy Zelic, Craig Foster and David Zdrilic.

## Documentaries

The SBS Charter inspired award-winning documentaries, explored Indigenous disadvantage, celebrated our rich multicultural history, tackled racism and homophobia and profiled religion and education, engaging millions of Australians.



**"Good on the filmmakers, too, for developing a clever idea that embraces a number of hot button issues: multiculturalism, Indigenous life, social disadvantage, all through the prism of the challenges and problems in our public education system."**

Melinda Houston,  
Fairfax Media,  
13 April, 2017

Testing Teachers.

### Testing Teachers

This three-part series followed six new teachers in three schools over a year. They were part of the "Teach for Australia" (TFA) program, which fast-tracks bright new teachers into schools faced with significant social disadvantage.

Educational disadvantage in Australia is profound, and reports from TFA have highlighted positive change from within the schools, (with improved student behaviour and excellent stakeholder feedback) but also a broader positive impact that this issue has been aired and discussed so broadly.

### Who Do You Think You Are? series eight

The eighth series of the popular SBS genealogy series featured Julia Morris, Peter Garrett, Delta Goodrem, Mal Meninga, Rachel Griffiths, Shane Jacobson, Jane Turner and John Newcombe. The stories once again explored Australia's rich immigration history taking us from South Sea Islands to the Baltic, from North Korea to Jewish persecution in Britain. Combining emotional and personal journeys with big-picture history, these inspiring and sometimes challenging stories, reminded audiences of their journey to be Australian.



**Average combined audience of 614,000, peaked with Peter Garrett and an emotionally confronting Indigenous story which attracted 693,000 viewers.**

Who Do You Think You Are?  
participant Mal Meninga.

### Pauline Hanson: Please Explain!

This feature-length documentary, which was broadcast just after the 2016 Federal Election and won plaudits for exploring the impact of One Nation on multicultural Australia over the last 20 years, delivered a combined metro and regional average audience of 625,000. Other commercial networks all featured stories about the documentary, which won the AACTA for Best Directing in a Documentary award.

### Shaun Micallef's Stairway To Heaven

With a humorous, respectful and genuine motivation, comedian Shaun Micallef adventured into worlds of extreme faith exploring spirit healing, psychic surgery, Mormon prophets and polygamists, and Born Again doomsday preppers convinced that the end is nigh. The series delivered SBS a 29 per cent increase in audiences for its broadcast timeslot compared to the year-to-date average amongst people 25-54.

### Undressed

*Undressed* explored diversity in an original way with an entertaining social experiment. Inspired by research suggesting you can accelerate the process of attraction by encouraging physical and emotional contact, the series put the theory to the test, with a diverse mix of participants challenging preconceptions about race and sexuality. *Undressed* was released first on SBS On Demand and gained a significant 905,000 chapter views. Whilst the final audience numbers on SBS fell slightly short of expectations, the series was recognised as one of the most culturally and diverse dating shows on Australian television.

## Food

SBS has a successful heritage of offering Australians a genuine alternative to other food offerings, championing new and diverse talent and using world cuisine to celebrate difference and provide cultural insight.

### The Chefs' Line

SBS launched a major new food property, *The Chefs' Line* at 6pm weeknights celebrating home cooks alongside Australia's best restaurants and new multicultural cuisine.

Commissioned for 6pm to lead into *SBS World News*, this 65-part competitive food series explored the heritage, history and diversity that drives Australia's food culture with home cooks challenging an entire chefs' line from some of the best restaurants across the country. The program featured new talent Melissa Leong, Dan Hong, NITV's Mark Olive and SBS's food icon, Maeve O'Meara. Simulcast on SBS Food Network, *The Chefs' Line* series one delivered a combined reach of more than 3.6 million total individuals.

### Destination Flavour Singapore

The popular SBS series *Destination Flavour* continued with Adam Liaw investigating the food of this small nation that is an Asian culinary mecca. Adam has a personal connection with Singapore, his maternal grandfather was interned at Changi Prison and audiences met his Singaporean family and descendants. The series attracted a total combined reach of nearly two million total individuals via SBS and simulcasts on Food Network and won best Lifestyle Program in the AACTA Awards.

### Peter Kuruvita's Coastal Kitchen

Having bid farewell to city life and moved to the tropical seaside town of Noosa, chef and restaurateur Peter Kuruvita's sea change lifestyle, and the local produce in Noosa and the Sunshine Coast, provided the backdrop



Chef Adam Liaw.

for audiences to discover more about the fresh local produce that has made this region one of the foodie destinations of Australia.

### Luke Nguyen's Street Food Asia

Perennially popular, Luke took to the streets of Asia and embarked on a culinary exploration of its food and culture. Beginning his adventure in his family's home city of Saigon, Vietnam, where getting up early in the morning and venturing straight into the hustle and bustle of the markets is part of everyday life, Luke uncovered the secret recipes passed down through families for generations. Luke continued to explore the street food offerings of Bangkok, Thailand, Kuala Lumpur, Malaysia and Jakarta, Indonesia.

**"Food programs have always been a key component of SBS's scheduling, and it's something the network does exceptionally well..."**

TV Guide,  
Sydney Morning Herald,  
30 March, 2017

### Poh & Co. series two Best Bites

Following the success of Poh's 2015 series, which was the year's highest rating food show, SBS commissioned a second two-part series featuring Poh's best savoury and sweet bites from series two.

**Source:** OzTAM & RegTAM Regional FTA Database; 5 City Metro + Combined Aggregated Regional Markets including WA; SBS; 01/07/2016-30/06/2017 + 01/01/2016-01/02/2017; 0200-0200 + Wednesday 2030-2130; Total Individuals + People 25-54; Average Audience; Consolidated 28 (Live + As Live + TSV 1-28 Days).  
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 12/01/2017 - 26/03/2017; Video Chapter Views.

**Source:** OzTAM & RegTAM Regional FTA Database; 5 City Metro + Combined Aggregated Regional Markets including WA; SBS + SBS Food Network; 12/01/2017-09/03/2017 + 03/04/2017-30/06/2017; 0200-0200; Total Individuals; Reach (5+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 Days).  
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 12/01/2017-26/03/2017; Video Chapter Views.

## Drama

Dramas are a key focus for SBS because of their ability to shift perceptions on social issues, explore distinctive stories in powerful ways, and encourage a greater understanding and appreciation of difference.

### The Family Law series two

The *Family Law* series one was well received by audiences and widely praised not only for its humour and warm-hearted tone, but also for putting a predominantly Asian-Australian cast on mainstream Australian screens for the first time. The series resonated with a broad audience, addressing universal themes of family, divorce and coming of age.

Series two explored themes such as the complexities of separation and divorce; what makes a family – nuclear, post-nuclear or otherwise. Jenny and Danny are now amicably separated, they decide – along with their kids – to turn a new page. Though the Laws are initially optimistic about their new family configuration, they quickly discover the realities of divorce, co-parenting, romance, extended family and friendship are never straightforward.

Series two also touched on themes such as xenophobia, interracial relationships, Asian-Australian culture and sexuality, and contributed to the overall diversity of Australian media, in front and behind the camera, with even more new and diverse characters in the mix and diverse screen practitioners at the helm.

– 12 month AVOD window of both series one and series two meant that for the first time audiences could binge on the series on SBS On Demand for an extended period.

– The full series was made available on SBS On Demand with simplified Chinese, Korean and Vietnamese subtitles.

– Episode one previewed on SBS Australia Facebook three days prior to broadcast, while in-language subtitled versions premiered on language Facebook pages.

SBS premiered acclaimed drama series for Australian audiences including event miniseries *Roots* and *Tutankhamun*, French drama *Versailles*, Italian dramas *The Young Pope* and *Medici: Masters of Florence*, and returning favourites *Vikings* season four and *Fargo* season three. Free-to-air audiences were given the chance to see critical favourites *The Night Manager* and *Outlander*. In conjunction with SBS On Demand, *Trapped*, *Midnight Sun*, *Spring Tide*, *Modus*, *Crimes of Passion*, *Italy 1992* and returning favourites *The Legacy*, *Mammon* and *Witnesses* continued to bring diverse international dramas in foreign languages to audiences through innovative viewing platforms and releases.

### SBS Content Awards

#### ■ *The Family Law*

- Best Comedy Series Production, Screen Producers Awards 2016.

#### ■ *Deep Water*

- Forum Des Images (Series Mania) 2017.
- Deep Water: The Real Story, MIFO LGBT Film Festival 2017.

#### ■ *Uranium: Twisting the Dragon's Tail*

- Best Long-Form Series, Jackson Hole Science Media Awards.
- Winner 2016 Eureka Prize for Science Journalism.
- Winner 2016 Rockie Award Banff World Media Festival - Best Science & Technology Program.

#### ■ *Strictly Jewish*

- Best Documentary, 2016 Screen Forever Awards.

#### ■ *Destination Flavour Scandinavia*

- Best TV Lifestyle Program, 2016 AACTA Awards.

#### ■ *Hanson: Please Explain*

- Best Direction in a Documentary, 2016 AACTA Awards.

#### ■ *Matthew Evans for the Love of Meat*

- Deauville Gold Awards and Voiceless Award.

#### ■ *My Grandmother's Lingo*

- Multimedia Storytelling, 2016 Walkley Awards.
- Best Use of Interactive Video, 2017 Webby Award.
- Interactive Innovation Award – Responsive Design, 2017 SXSW.
- Gold Winner: General Website Categories - Activism, 2016 w3 Awards.
- Interactive Winner: Websites/ Microsites, 2017 CommArts Awards.
- Alternate Realities Interactive Award, 2017 Sheffield Documentary Festival.

#### ■ *Destination Flavour Scandinavia*

- Best TV Lifestyle Program, 2016 AACTA Awards.
- Best Digitally Led Marketing Campaign - Lifestyle, Entertainment & Media, 2017 AMY Award.

#### ■ *Paying with her Life*

- John Newfong Award for Outstanding Indigenous Affairs Reporting, Kennedy Awards (December 2016)

#### ■ *Boyz N the Wood*

- Best Story on Cultural Diversity, 2016 NSW Premier's Multiculturalism Awards

#### ■ *Junko's Story*

- Editorial/New Talent Category Winner, World Illustration Awards 2016



*The Family Law.*

## SBS Radio

### Highlights

- Continued to engage multicultural communities in more than 70 languages
- Focus on digital delivered record audiences
- SBS Arabic24 exceeded expectations during its first 12 months
- Investigations uncovered key community issues
- Review of radio services commenced
- The inaugural SBS National Languages Competition inspired a love of learning languages



Glendi Festival Melbourne.

### SBS Radio's focus on digital delivers record audiences

The Audio and Language Content (ALC) digital acceleration strategy delivered record growth and engagement with audiences. Traffic to SBS Radio's suite of language and music radio websites grew 109 per cent, with a monthly average of 2.3 million unique visitors.

Dedicated digital producers employed for SBS Radio's Vietnamese, Mandarin, Cantonese, Hindi, Punjabi, Arabic, Korean and Tamil services, plus additional resource for specific content initiatives, have enabled SBS's language services to tailor audio and language content for digital platforms including web, social and mobile. As a result, language sites contributed an average of 1.5 million unique visitors to SBS online each month.

Changing audio consumption habits contributed to record growth for SBS Radio podcasts, with an average of 1.1 million downloads every month – a 76 per cent increase on last year's monthly average. ALC is continuing to amplify its digital audio outputs by exploring new podcast-first series and updating the SBS Radio mobile app in order to distribute more bespoke audio content to language audiences.

Source: Total Audio & Language and SBS Radio websites unique visitors monthly average, July 2016 - June 2017 - Adobe Analytics

Average monthly total podcast downloads, July 2016 - July 2017 - Feedburner analytics  
McNair Ingenuity Research, SBS Commissioned Report on Arabic Media Consumption, December 2016, Base: All Arabic Speakers, n = 410, Sydney and Melbourne, People 18+. \*NET SBS includes Arabic programming on SBS Radio^ and SBS Arabic 24\*\*. ^ SBS Radio in Arabic refers to the Arabic language 'Good Morning Australia' program broadcast on AM/FM/Digital Radio. \*\* SBS Arabic 24 refers to the digital-only platform launched in March, 2016.



## SBS Radio Services Review begins

In November, SBS Radio began a review of its language services in conjunction with the 2016 Census data, to ensure its schedule of languages continues to reflect the needs of communities in Australia today.

Stage one of the process involved a public consultation which gave audiences and organisations the opportunity to provide feedback on Draft Selection Criteria, attracting more than 600 submissions from over 85 language groups. The submissions also included invaluable feedback about individual ALC programs.

The submissions received were taken into consideration for the Final Selection Criteria which were published in March. The criteria is being used in conjunction with 2016 Census data released in June to determine which languages will be provided by SBS Radio services and the distribution of those services across AM and FM radio, digital radio and digital television, online and podcast services. This will take into account factors such as audience listening habits, the need to support audience demands for anytime, anywhere news and information via digital platforms, and Australia's changing demographics.

The last review of SBS Radio was in 2012-13, and was the first major review of the radio services in nearly 18 years. At the time, SBS committed to reviewing its schedule in line with the release of each Census. The result from this review will serve audiences from late 2017 until the next Australian Census in 2021 prompts the next review in 2022.

## SBS PopAsia

SBS PopAsia's digital-first strategy delivered record numbers, by trialling new online video, and increasing daily pop-culture content distributed by social channels.

The SBS PopAsia website audience grew 95 per cent year-on-year, with an average of 698,000 monthly unique visitors.

**Source:** Adobe Analytics (SBS Production), SBS PopAsia, 01/07/15 – 30/06/17, unique browsers  
 Australian Facebook Performance report Q1 2017, Radio Facebook page category - Online Circle Digital, SBS PopAsia average video views per month July 2016 - June 2017 - Facebook Insights, YouTube

## ■ 5th annual Multicultural and Indigenous Media Awards (MIMA)

- First prize radio category, *Untouchables amongst us* by Raymond Selvaraj & Kulasegaram Sanchayan.

## ■ Organisation of Greek and Greek Cypriot Women of Australia (OEEGA)

- Services to the Greek community of Australia, SBS Greek Executive Producer Efthymios Kallos.

## ■ Pallaconian Brotherhood Awards

- Services to the Greek community in Melbourne, SBS Greek Producer Dina Gerolymou.

## ■ AAMMA 2016 Awards (The African Australian Entertainment Awards)

- Radio Personality of the Year, SBS Swahili Executive Producer, Gode Migerano.

## ■ Celebrate African Australians NSW

- Services to the community through the media, SBS Swahili Executive Producer, Gode Migerano.

## ■ Austurk Language Academy

- For maintaining existence, fluency, correctness and development of the Turkish language in Australia, SBS Turkish program.

## ■ Punjabi Council of Australia

- Pride of Punjabis Award, SBS Punjabi Executive Producer, Manpreet Singh.

## ■ Assyrian Universal Alliance

- Australian Assyrian of the Year Award 2017, SBS Assyrian Executive Producer, Wilson Younan.

## ■ Korean Communication Authority, South Korean Government

- Second prize, SBS Korean Program feature *Korean working holiday makers changing a rural town in Victoria*, SBS Korean Producer Jinsun Lane.



SBS Radio Diwali event.

## NITV

### Highlights

- Highest ratings in NITV's history – *Servant or Slave*
- Critical Acclaim – Sydney Film Festival, Melbourne International Film Festival, *ImagineNATIVE* – multiple projects
- TV Week Logie nomination for first season of *The Point*
- Human Rights Award for Elders Games story
- Partnerships with Google Australia, Buzzfeed News & Choice, IPG Mediabrands, Department of Veterans Affairs, ABC, Disney
- Broadcast partner: Garma Festival 2016

### The proud home of Indigenous storytelling

NITV has become an even more important SBS channel, sharing the world's oldest continuing culture and telling unique and important stories to all Australians. 2016-17 featured an impressive line-up of heart-warming entertainment, world class children's programming, documentaries that celebrated the achievements of Indigenous Australians, and news and current affairs that brought Indigenous issues to the forefront of the national agenda like no other media organisation, demonstrating the channel is continuing to go from strength to strength.

As well as showcasing Indigenous stories for all Australians, NITV continues to be an important source of news, information and entertainment for Indigenous Australians with 55 per cent of those with access to television watching NITV regularly. Amongst NITV audiences, documentaries are the most popular, followed by news and current affairs and sport, as well as international Indigenous programming.

Source: 2016 Australian Indigenous Communications and Media Survey, McNair Ingenuity Research

### The Point

*The Point* delivered high quality journalism exploring key Indigenous issues, agenda setting interviews and considered analysis. With the departure of Stan Grant at the end of series two of *The Point*, Indigenous News and Current Affairs (INACA) expanded its talent base, with series three featuring five hosts across the week. Online journalists and regular contributors Allan Clarke and Rae Johnston joined Natalie Ahmat, Ryan Liddle and Karla Grant.

### *The Point* live from Uluru

In May, INACA mobilised a team to deliver four days of multiplatform coverage from Uluru and the Referendum Council's First Nations Convention. Through online articles and photographs, Facebook Live broadcasts from events and media conferences, crosses into *NITV News* and *SBS World News*, and a nightly *The Point* program, NITV enabled audiences to engage deeply with the key issues. In addition, the team hosted a live program from the desert as the Uluru Statement was read for the first time.



*The Point* hosts Karla Grant, Allan Clarke, Rae Johnston, Ryan Liddle and Natalie Ahmat.

### NITV News

According to the 2016 Australian Indigenous Communications and Media Survey, *NITV News* is one of the top three sources of news for Indigenous Australians today. In 2016-17, *NITV News* continued to deliver daily news of importance to our Indigenous audience, providing a unique perspective on events and issues that are routinely overlooked by commercial media. In particular, *NITV News*' multiplatform coverage of 26 January, Anzac Day and the first Nations Convention at Uluru generated broad engagement. INACA

also continued to pursue extensive investigative journalism. In the past 12 months, INACA shifted more resources towards a digital-first approach and as a result, output dramatically increased, delivering increased digital engagement. News articles and videos attracted a strong and growing audience and the use of Facebook Live crosses to provide coverage from major events allowed NITV to reach new audiences in the hundreds of thousands.

In addition, NITV is utilising a more agile approach for remote journalism and leveraging partnerships across the country. In 2016-17, NITV established a Torres Strait Islands partnership in which it draws news from a team of contributors in remote locations to cover stories of relevance, with plans to use technology to further leverage opportunities for remote journalism contributions.

Outside broadcasts remained an important part of INACA's delivery and in the past year, supported in-depth coverage of the Garma Festival in Arnhem Land for more than 20 hours over three days, and delivered multiple *The Point* programs from on-location throughout Australia.

### Investigative journalism

INACA collaborated with Buzzfeed to deliver a multiplatform cold case series *Cold Justice*. Buzzfeed reporter Allan Clarke fronted the program and built on research begun during his time with SBS's *Living Black* to produce three half-hour programs and an extensive online investigative piece. Allan has returned to SBS and INACA full time and a further six episodes of the program are in pre-production.

### Digital focus

With a focus on digital first delivery driving NITV over the past two years, NITV's website again achieved record audience numbers, continuing to be a source of information, accessed by 37 per cent of Indigenous Australians.

May was the record month to date for the channel with more than 353,000 unique browsers. Average monthly unique browsers were 248,000, an increase of 59 per cent on 2015-16, which was accomplished by increasing the amount of content produced and adjusting the type of content to appeal to growing digital audiences and their distinct consumption preferences.

Source: Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; 01/07/2015 – 30/06/2017. Unique Browsers. 2016 Australian Indigenous Communications and Media Survey, McNair Ingenuity Research Facebook Insights: Steven Oliver's Response to Racism Views, November 2016 Facebook Insights: Little J and Big Cuz, Palawa Kani version, June 2016

SBS and NITV premiered *Little J and Big Cuz* at Parliament House, Canberra, and received overwhelming support for the series, with major national mainstream media coverage.

Select episodes from the ground breaking series featured in six Indigenous languages: Djambarrpuyngu, Pitjantjatjara, Arrernte, Walmajarri, Yawuru and Palawa Kani. The Palawa Kani version was accessed 25,000 times on Facebook, and had a community screening in Launceston. *Little J and Big Cuz* was part of a springboard strategy created by The Australian Council for Educational Research (ACER). With a body of written, visual and interactive teacher and family resource materials developed for classrooms and the family home, the series aims to stimulate discussion and encourage active engagement to enhance understanding of traditional experience, and the importance and enjoyment of attending school and becoming part of the school community.



*Little J and Big Cuz*.

## Family Rules

Observational documentary series, *Family Rules*, brought heart-warming entertainment to NITV, giving all Australians an insight into modern Indigenous family life through the eyes of nine sisters, and their incredible mother. NITV premiered the series on SBS On Demand in December, ahead of its January broadcast.

## On Country Kitchen with Mark Olive

A companion program for SBS's *The Chefs' Line*, *On Country Kitchen with Mark Olive* examined the south west region of Western Australia showcasing Noongar country, where the Noongar language is spoken in 14 dialects. A selection from the 14 Noongar groups was featured supplying the backdrop for country and community. The local community was engaged to unveil its healthy produce practices, combining traditional knowledge with modern cooking and brought to life with exciting native ingredients. The presentation was 100 per cent Indigenous, spotlighting the talents of Noongar Comedian Derek Nunnup and Bundjalung Chef Mark Olive, fusing Far East and West Aboriginal perspectives. The series was scheduled on a weeknight to capture families at evening meal time.

## Songlines on Screen

A collaboration with Screen Australia, the second series of *Songlines on Screen* presented short films from the remote regions of western, northern and central Australia, giving voice to some of the many Aboriginal and Torres Strait Islander Songlines.

Representing Indigenous Peoples' ongoing connection to land and culture as told through creation songs, the series incorporated the full spectrum of storytelling including dance, song, art, body painting and sites of significance. Two episodes were invited to screen at the 2017 Sydney Film Festival.

## Sport

NITV's landmark sports offering, *Marnbrook Footy Show* continued to be the channel's highest rating series. Significant developments with the format involve the inclusion of female footballers from the AFLW as guests, the engagement of comedian Kevin Kropinyeri and respected AFL journalist Rohan Connolly, while sponsored fan focused field segments contributed to its success in 2016-17.

In addition to AFL, NITV continued to support grassroots rugby league with coverage of the annual NSW Aboriginal Rugby League Knockout and new internally-produced studio-based series *Over The Black Dot*, replacing *League Nation Live*.

### Other sports highlights:

- *Over The Black Dot* received 642,000 views online through content such as the popular 'Rollin With Rose', feature interviews and video on demand.
- Two years after the ABC ceased coverage of the Northern Territory Football League – NITV took up the weekly broadcast of the Darwin AFL competition's match of the round and NITV's coverage of the North East AFL is a consistent leader in the channel's Tuesday night ratings.
- Continued support of niche and grassroots sports including the North East Australian Football League (NEAFL), National Indigenous Football Championships and Cricket Australia's National Indigenous Women's Tour of India.

## NITV Awards

- *Servant or Slave*
  - Audience Choice Award, Antenna Documentary Festival.
- *Zach's Ceremony*
  - Audience Award, Melbourne International Film Festival
  - Best Film Best Documentary, Byron Bay Film Festival 2016
- *You Are Here*
  - *We Don't Need a Map*; Selection Official Competition Sydney Film Festival 2017.
  - *In My Own Words*; Official Selection Documentary Australia Foundation Award for Australian Documentary Sydney Film Festival 2017.
  - *Connection to Country*, Official Selection Documentary Australia Foundation Award for Australian Documentary Sydney Film Festival 2017.

### The Point

- Best News Reporting, SA Nuclear Waste Dump by Laura Murphy-Oates, Multicultural & Indigenous Media Awards.
- Promotion of Positive Images of the Older Person, *Elders Games* by Kristopher Flanders, UNAA Media Peace Awards.
- *Elders Games* by Kristopher Flanders, Human Rights Awards.

## Going Places with Ernie Dingo

A three-part series in which Ernie Dingo explored Australia's most iconic destinations – the Northern Territory's Uluru, the spectacular Kakadu National Park and the Great Barrier Reef. It provided a distinct point of difference from other travel programs as Ernie introduced viewers to the Traditional Owners and the other people who live, breathe and work amongst these incredible places.



Going Places with Ernie Dingo.

## SBS VICELAND

### Highlights

- SBS VICELAND continued to bring audiences their favourite series' fast-tracked, including *Brooklyn 99*, *South Park*, *Full Frontal*, *VICE News Tonight*, *Desus & Mero* and *Orphan Black*
- *Movie Mayhem*, presented by *The Feed's* Marc Fennell, expanded to three nights of the week, delivering more primetime movies to the schedule than ever before with double bills now even more engaging in HD
- For the first time on Australian free-to-air television, SBS VICELAND broadcast a local E-Sports event, engaging audiences in this new and rapidly growing genre
- Repackaged especially for SBS VICELAND, a curated selection of *Dateline* documentaries on the channel helped the series reach new younger audiences

In November, SBS relaunched SBS 2 as SBS VICELAND, a new channel to provide younger Australian audiences with a broader global perspective on the key issues impacting young people everywhere, with a special focus on multicultural and diversity.

SBS VICELAND secured exclusive premiere television content from global youth content provider VICE, complementing existing SBS 2 youth-focused programming, including the award-winning in-house produced nightly news program, *The Feed*.



*The Feed* hosts Michael Hing, Laura Murphy-Oates, Marc Fennell, Jeannette Francis and Patrick Abboud.

As part of the digital rights to the VICELAND television catalogue, all content is available to stream any time on SBS On Demand.

Since launch, the percentage of primetime Cultural and Linguistic Diverse (CALD) programming on the channel has significantly increased driven by culturally diverse content from VICELAND in addition to *The Feed* and other programs.

In April, SBS launched SBS VICELAND HD on free-to-air channel 31, making SBS the first free-to-air broadcaster to provide two nationwide HD channels. The changes meant that Australians were able to watch SBS's coverage of the Hyundai A-League finals and the Paris-Roubaix cycling race in high-definition.

### Global stories

SBS VICELAND programs share a common theme of reaching beyond geographical borders to explore audiences' curiosity, bringing a diverse range of voices and perspectives to the channel. From the serious and confronting *Hate Thy Neighbour and Terror*, to the entertaining and inspiring *Noisy* and *Abandoned*, the SBS agreement with VICE provides young Australian audiences a truly unique window to the world.

### LOTE entertainment

SBS VICELAND's offering includes perennial favourite *If You Are The One* from China, Japanese game show *Versus Arashi*, the Swedish version of *Ninja Warrior*, and the Dutch, German and Finnish editions of *Adam Looking for Eve*.

## Food Network

### Highlights

- In January, Food Network reached 5.3 million unique viewers, the highest number since launch
- More than 1.6 million Australians watched Food Network's first local commission, *Andy & Ben Eat Australia*, in its premiere series. To date, the program has achieved a combined metro and regional reach of 1.62 million
- Food Network recorded on average more than one million additional unique viewers to SBS network's monthly reach across 2016-17

Food Network gives all Australians unprecedented access to food, entertainment and travel content inspired by the world's cultures available all day, every day, for free. Much of Food Network's content promotes social cohesion through an enhanced understanding of culture through food.

### Reaching new audiences

Food Network continued to deliver a range of culturally diverse culinary content for Australians as well as investing in original local content that allowed audiences to explore regions and produce from across the country. The channel has given SBS the opportunity to reach new audiences and grow multicultural audiences overall.

The first simulcast between Food Network and SBS of *Destination Flavour Singapore* in January and competition cooking series *The Chefs' Line* from April in June 2017 were both successful in attracting audiences to SBS.

In order to deliver efficient outcomes, Food Network, generates a commercial profit which allows SBS to continue to invest in distinctive Australian content across the network.

### Food festivals

Food Network has developed partnerships with key consumer food festivals across the country, including Taste Festival and Margaret River Gourmet Escape, allowing the channel to engage directly with audience members in a food-focused forum, and giving audiences the opportunity to connect personally with Food Networks' on-air talent.



*Andy and Ben Eat Australia* hosts Andy Allen and Ben Milbourne.

Source: OzTAM Metro & RegTAM Regional; 5 Capital City and Combined Agg Regional (including W.A); SBS Network + SBS Food Network; 01/07/2016-30/06/2017; 0200-0200; Total Individuals; Reach (5+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 Days).

## 2. Make Bold Digital Investments

Accelerate the growth of SBS On Demand and video consumption online

Accelerate the Connected Audience Data Project (CADP) plan and key elements of sign in and data strategy

Grow SBS's impact in social media as a marketing and distribution platform

Tell stories in new and creative ways via digital



SBS On Demand on multiple devices.

SBS has been a continuous leader in adapting to the evolving media consumption preferences of Australian audiences in the delivery of content, and utilising the latest technology advancements to create a deeper audience experience. In 2016-17, we continued to transform our relationships with audiences by accelerating growth of our streaming services, video content and product enhancements and creating stories which reflect the unique SBS Charter, for digital platforms.

### Accelerate the growth of SBS On Demand and video consumption online

#### SBS On Demand

The video streaming market continued to be extremely competitive, with subscription video on demand and other free-to-air television catch-up services disrupting traditional television viewer behaviour and gaining a further foothold with audiences.

Against this backdrop, SBS On Demand experienced a strong 49 per cent growth in chapter views year-on-year in 2016-17, engaging more audiences than ever before, as a result of continued investment in exclusive and distinctive content as well as user experience enhancements and technical upgrades.

SBS On Demand provided more than 6,000 hours of programming across 22 distribution platforms, including exclusive premiere titles across key genres of drama, film and documentary – all accessible by Australian audiences for free, to watch anytime, anywhere and on a device of their choice.

Source: Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; Video Chapter Views; 01/07/2016-19/07/2017  
Adobe Analytics (SBS Production); sbs.com.au 01/06/2017-30/06/2017; Unique Browsers.

It secured a range of exclusive programs that delivered on the SBS Charter while also evolving how our broader content offering is scheduled and distributed across television and digital platforms.

More than 200 documentary programs available met SBS's commitment to providing Culturally and Linguistically Diverse (CALD) programming on demand, while engaging traditional and new SBS audiences across all platforms and devices.

LOTE world drama proved successful with flagship series raising awareness of SBS On Demand and attracting increased audiences to the broader network. With more than 50 titles offering a large catalogue of premium drama series not available anywhere else in Australia, the service registered strong growth in the genre which contributed to the service's overall growth for 2016-17. Successful drama titles included Icelandic hit, *Trapped*, Swedish/French collaboration, *Midnight Sun* and the Italian production, *The Young Pope* starring Jude Law and Diane Keaton.

SBS On Demand continued to offer Australians the largest catalogue of free world cinema, with more than 900 movies updated throughout each month and curated to showcase key SBS television network events and themes and highlight our diverse communities.

**6,000 hours  
900 movies  
200 documentaries  
50 premium drama titles  
22 platforms**



Polish drama *The Border*.

#### Technology

- Successfully upgraded and re-launched on Apple and Android based mobile/tablet devices, including a new application with improved user interface, functionality and accessibility.
- Launched Chromecast functionality for both Android and Apple devices.
- Iterative product enhancements throughout 2016-17 included episodic auto play; improved advertising technology; improved data and metrics tracking.
- A number of older, lower performing platforms including: PlayStation3; Xbox360; Windows Phones and older model Sony Bravia TV were also decommissioned in favour of services with larger addressable audiences.

## Accelerate the Connected Audience Data Project (CADP) plan and key elements of audience sign-in and data strategy

SBS continued to implement organisation-wide digital strategies to build on its leadership in digital delivery. Our focus is on continuing to evolve how we deliver content to our audiences, simplifying how we work together across SBS to maximise returns for our audiences and improving overall engagement with audiences through a more holistic multiplatform content offering across an entire portfolio of digital products.

As part of this plan, SBS On Demand progressively rolled out a mandatory requirement for users to register and log in to access the service. At June, this had significantly contributed to the two million registered users to SBS's digital platforms, across desktop, mobile (iOS and Android) and connected TV.

The upgraded SBS On Demand app allows users to log in using email and Facebook and provides improved search functionality. Registered users can now curate their SBS On Demand experience by adding their best-loved shows to their favourites list, search by language, country, or category and resume playback from where they left off.

The sign-in functionality is critical to aiding SBS's ongoing capabilities in catering to individual audience preferences with distinctive and compelling content from across the SBS network.

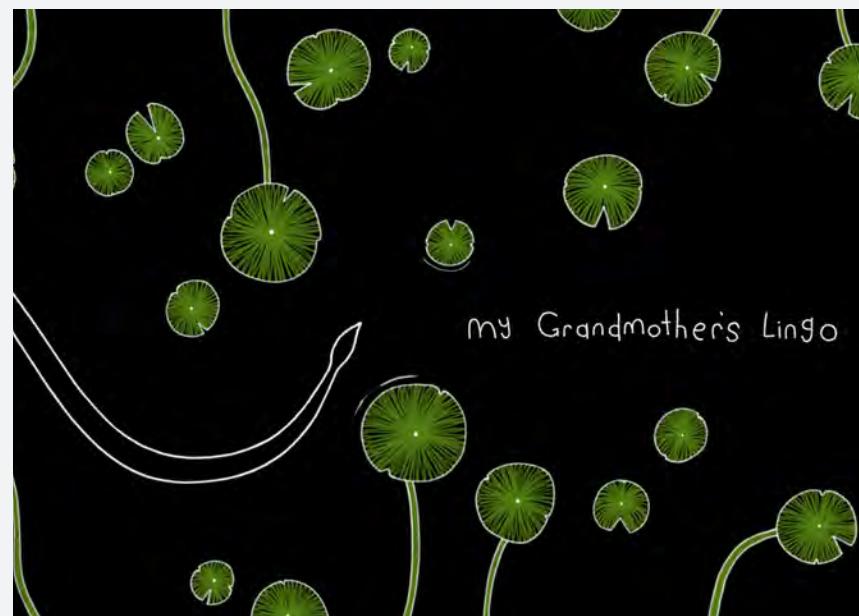
### TV Guide

After a successful relaunch as an online editorial destination in 2015-16, The Guide continued to evolve its role as a content marketing hub for SBS programming, providing new and inventive promotional strategies in articles and video. As a result, overall traffic increased by 25 per cent in 2016-17, while unique visitors increased by 61.5 per cent and referrals to SBS On Demand increased by seven per cent.

### The Digital Creative Labs

The Digital Creative Labs tells stories which explore multicultural Australia in surprising new ways. Projects in 2016-17 focused on SBS's core strengths of interactive storytelling, social television, data visualisation and virtual reality (VR). A commitment to distinctiveness is at the core of the Digital Creative Labs innovation strategy to support key SBS multiplatform content to engage audiences more deeply.

*My Grandmother's Lingo*, an interactive animation highlighting the plight of Indigenous languages, was Australia's most awarded online documentary to date, including prestigious Webby, Walkley and SXSW Awards.



SBS Online interactive *My Grandmother's Lingo*.

*The Gay-Hate Decades*, an interactive true crime feature profiling 30 gay-hate cases accompanied network-event *Deep Water*.

*I'm Your Man* – an interactive documentary about Australia's boxing legends – utilised innovative technology drawn from gaming.



SBS Radio Virtual Reality Experience booth.

VR technology was utilised to tell distinctive stories. More than a dozen virtual reality and 360° films were licenced, commissioned, and produced in-house to help support flagship SBS events by providing audiences with a chance to more deeply engage, enhancing SBS's reputation as an innovator in storytelling. SBS also became the first broadcaster to have a dedicated VR platform which is available to all Australians on Apple iOS and Google Android smartphones.

VR also extended the audience experience of key SBS content from across the business including *Welcome to Garma with Ernie Dingo*, which built on NITV's coverage presenting a rare insight into the remarkable Indigenous Garma Festival in Arnhem Land; *A Pig's Life with Matthew Evans*, a VR exploration of the life of a pig in Australia's meat trade connected to the series *For the Love of Meat*; and *Tomorrow's Diwali*, which showcased the meaning of the festival of light to Australia's Indian communities.

### Social television

Social television campaigns for SBS's major network events were rolled-out with continued support for the Eurovision Song Contest helping to increase reach and engagement with online audiences throughout broadcast. A range of data visualisations were produced for *SBS World News*, offering dynamic maps, graphs and charts to help engage our audience in new ways.

### Dedicated online sites

SBS continued to explore distinctive stories across its suite of topic websites.

Unique browsers to *SBS Life* grew by 19.4 per cent in 2016-17, providing key editorial support for SBS's flagship TV shows and events including *First Contact* series two, *the Face Up to Racism* season and *Shaun Micallef's Stairway To Heaven*. Additional content on the site is focused on Charter-based thematics contributing a raft of diverse viewpoints on national and international conversations.

*SBS Food* explored our diverse and multicultural world, telling surprising and thoughtful stories from communities around Australia and abroad, on a range of issues, from the latest food trends to more serious food issues. Now including the Food Network, *SBS Food* also ramped up its social media offering with a dedicated video strategy, launching #FromTheFoodVault – a daily series of bite-sized videos from our archive, plus our behind-the-scenes look at restaurant kitchens via Facebook Live.

*SBS Science* continued to amplify and cross-promote relevant content, whilst also bringing Australians key news and discussion around science-related topics.

*SBS Sexuality* had great success championing flagship events exploring LGBTI themes such as *Deep Water* and *Mardi Gras*, with both website and social media audiences growing consistently. The site showcased a diversity of contributors, including more female writers and writers from multicultural backgrounds.

As part of SBS's broader digital strategy, in June SBS implemented changes within its online team dedicated to exploring particular topics to direct more investment into distinctive content that goes to the heart of our Charter, ensure our content teams have a greater multiplatform focus and to simplify internal structures.

## 3. Inspire Communities

**Selectively grow language communities across all platforms**

**Support NITV as the platform for the debate on constitutional recognition, treaty and sovereignty of First Peoples**

**Continue to build multiplatform offering for passion communities – news, food, movies, football & cycling**



Conversations with SBS  
– Exploring Diversity in Queensland forum.

### Selectively grow language communities across all platforms

SBS aims to inspire all communities and connect with stakeholders across the country by contributing to social cohesion and impact projects.

SBS is committed to engaging with Australia's culturally and linguistically diverse (CALD) communities and creating awareness of SBS's multilingual, multicultural radio, television and digital media services. It is vital to connect with stakeholders across the country to extend the reach and value of all SBS content, and to educate and entertain all Australians.

Community engagement extends across all language programs – from SBS Radio broadcasters attending events, conducting outside broadcasts at festivals and hosting language specific community forums. All community engagement aims to deliver memorable experiences and to provide content for the relevant language programs.

To build reach and impact of SBS programs and services, SBS holds forums across the country as part of its "Inspiring Communities" program. These events provide valuable opportunities for SBS to hear from and engage with stakeholders representing CALD communities, Indigenous, industry and state government, and develop new partnerships and opportunities for collaboration.

#### SBS National Languages Competition inspires a love of learning languages

SBS launched the inaugural SBS National Languages Competition, in partnership with Community Languages Australia (CLA) to encourage language maintenance and inspire a love of language learning.

The competition asked students across CLA's network of over 700 language schools: 'What does learning a language mean to you?' Nearly 20,000 children nationwide, aged four to 18, entered the competition, representing more than 30 languages and promoting the many languages of SBS to new audiences.

#### SBS's Community and Stakeholder Engagement

As part of SBS's community and stakeholder engagement strategy, the SBS Board and senior management participated in several community forums.

Two SBS Board Community forums saw community representatives engage in lively discussion and debate with the SBS Chairman Dr Hass Della AO, Managing Director Michael Ebeid AM, the SBS Board, and members of the SBS senior management team. The events also provided a valuable opportunity for representatives from diverse community groups and organisations to connect and engage with one another. Attendees were also provided with a preview of upcoming SBS content.

#### Sydney

SBS *Insight* presenter Jenny Brockie hosted the Sydney community forum on 23 February. Discussion throughout the 90 minute event covered a wide range of topics reflecting the diverse communities that SBS serves including the SBS Radio Services Review, the importance of promoting languages, the need to serve younger audiences through channels like SBS *VICELAND* while also helping older audiences take advantage of digital technology including SBS On Demand, as well as Indigenous employment and pathway opportunities.

#### Melbourne

Hosted by SBS *World News*' Sarah Abo, Melbourne's forum on 20 June again provided a fantastic opportunity for the SBS Board and management to engage with stakeholders and community, covering a wide range of

topics including how SBS is reflecting diversity both within our organisation as well as on screen and how we are ensuring that SBS is reaching a wide audience, while also meeting the needs of multicultural communities.

#### Queensland – Conversations with SBS

In October, SBS hosted a forum in Brisbane attended by 90 stakeholders, in partnership with Multicultural Development Association (MDA), Access Group International and Ethnic Communities' Council of Queensland, with the support of the state government's Multicultural Affairs Queensland. *SBS World News* Presenter, Anton Enus hosted the forum, with contributions from SBS Board member Bill Lenehan, Chief Content Officer Helen Kellie, SBS Radio Director Mandi Wicks and NITV Channel Manager Tanya Orman. Following the forum, a networking session provided an opportunity for SBS content makers to engage with community leaders, and featured SBS Learn's Queensland artwork promoting Harmony Day 2017.

#### Western Australia – Conversations with SBS

In June, SBS hosted a forum in Perth attended by 110 stakeholders in partnership with the Office of Multicultural Interests and Ethnic Communities' Council of Western Australia. *SBS World News* Finance Editor and *Small Business Secrets* Presenter, Ricardo Goncalves hosted the forum with an SBS panel including SBS News and Current Affairs Director Jim Carroll, SBS Radio Director Mandi Wicks and Head of NITV Sports and Production Mark Ella. Roundtable discussions were organised by SBS and Western Australia Office of Multicultural Interests and engaged Ethnic Communities' Council of Western Australia, 6EBA and members from Ministerial Advisory Committee and Ministerial Advisory Group for Community Languages.

## Activities and Partnerships

### ABS CALD Census Launch

SBS hosted the Australian Bureau of Statistics Culturally and Linguistically Diverse (CALD) Census Launch in July 2016 with campaign stakeholders and representatives from CALD organisations and media. *SBS World News* presenter Janice Petersen hosted the launch with more than 100 attendees at SBS Sydney.

### Queensland Multicultural Month

Queensland Multicultural Month took place across the state and SBS was delighted to be the official media sponsor throughout August. *SBS World News* Presenter, Anton Enus hosted the Awards Gala Dinner in Logan, Queensland and attended by SBS journalists and community engagement staff. The month celebrated the launch of the *Queensland Multicultural Recognition Act 2016* and established three important foundations for multiculturalism in Queensland including the Multicultural Queensland Charter, Queensland Multicultural Queensland Advisory Council and Multicultural Policy and Action Plan.

### NSW Multicultural Health Week

In August, SBS supported the launch of NSW Multicultural Health Week. The event was attended by 150 stakeholders and hosted by *SBS World News* presenter Janice Petersen. SBS Radio promoted the week around the theme 'Caring for Carer', with in-language resources created by SBS In-Language Media to raise awareness about the important role of carers from CALD backgrounds.

### 26th Annual Western Sydney Awards for Business Excellence (WSABE)

The 26th Annual Western Sydney Awards for Business Excellence (WSABE) is a flagship event of the Parramatta Chamber of Commerce promoting small businesses across Western Sydney across sixteen award categories. The SBS partnership involved *SBS World News* Presenter, Ricardo Goncalves as the host. SBS News and Current Affairs, and Media teams attended, with promotion of the *Small Business Secrets* program. The awards provided great engagement to Western Sydney as the key economic and business hub in New South Wales.

### Australian Maritime Museum 'Welcome Wall' Ceremonies

SBS continued its relationship with Australian National Maritime Museum and the 'Welcome Wall' unveiling ceremonies in September. The Welcome Wall stands in honour of all those who have migrated from countries around the world to live in Australia. Some 882 new names were unveiled in the two ceremonies, the morning to celebrate all migrants, and the afternoon specifically commemorating the Greek community.

### Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) 2016 Refugee Ball

The NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) 2016 Refugee Ball supports and raises funds to support refugees and migrants who have experienced torture and trauma and to rebuild their lives in Australia. In 2016, STARTTS fundraised for a new arts project for young refugees in Western Sydney. Since 2014, SBS has been proud to support the Refugee Ball.



India Australia Business and Community Awards.

### National Multicultural Womens Conference 2016

The first National Multicultural Womens Conference was organised in November in collaboration with Settlement Services International (SSI) and Federation of Ethnic Communities' Councils of Australia (FECCA), alongside the support of Ethnic Communities' Council of NSW. SBS was the official media partner to the conference, which featured SBS VICELAND *The Feed* Presenter, Jeannette Francis moderating "Breaking the glass ceiling for multicultural women" debate, and SBS Community Engagement and Partnerships Manager, Jackie Leewai participating in the "Future Leaders" panel. This was followed up with a feature article in FECCA's Mosaic publication.

### India Australia Business and Community Awards (IABCAs)

The India Australia Business and Community Awards honours the achievements of Indian Australian's in business and community service. SBS continues to support the IABCAs through promotion of award nominations across eight South Asian languages. SBS Board Member, Peeyush Gupta lit the lamp with the NSW Premier. SBS Chief Executive Officer and Managing Director, Michael Ebeid AM presented the 'Small Business of the Year' Award, with the SBS table including representatives from SBS Radio's Hindi and Gujarati programs.

### Stop It At The Start Campaign

The launch of the "Stop It At The Start" campaign to reduce violence against women and their children took place on 15 March at SBS Sydney, in support of the Department Social Services and Etcom. The first phase of the campaign launched in 2016, with the second phase targeting CALD and Indigenous communities. *SBS World News* presenter Janice Petersen hosted the launch with speakers from the Department of Social Services, TNS Social Research and a campaign supporter.

### NSW Premier's Harmony Dinner

On 16 March, SBS was the media partner to the NSW Premier's Harmony Dinner in partnership with Multicultural NSW. The event was hosted by *The Feed*'s Patrick Abboud and *NITV* News anchor Natalie Ahmat, and attended by 1,500 people, including state parliamentarians, business and community leaders, consul-generals, members of the media and other dignitaries, including the Premier of New South Wales, Hon Gladys Berejiklian MP, and the NSW Minister for Multiculturalism, the Hon Ray Williams. In its sixth year, the Premier's Harmony Dinner continues to celebrate the NSW Government's commitment to a cohesive and inclusive society.

### Victoria's Cultural Diversity Week

SBS was proud sponsor of Victoria's 'Cultural Diversity Week' in partnership with the Victorian Multicultural Commission. The week started with the Victorian Premier's Gala Dinner on 18 March, attended by 1,400 community and business leaders from all backgrounds, with many in their traditional attire at the Melbourne Convention and Exhibition Centre. This year 'Cultural Diversity Week' marked its 15th year with the support of the Victorian Multicultural Commission (VMC) and the Victorian Government.

### Western Australia's Harmony Week Debate

On 21 March, the Office of Multicultural Interests invited year 10-12 students from Ashdale Secondary College, Australian Islamic College, Melville Senior High School, and Mandurah Baptist College to participate in a debate on the topic, 'Is Australia the most successful multicultural country in the world?' at the State Library of Western Australia.

SBS facilitated the debate that included a screening from the SBS program *Is Australia Racist?*, by Joined Up Films, a Perth-based production company. The debate was judged by five of Western Australia's universities and the Youth Affairs Council, with the audience and judges determining the negative team as the winner.

### The 1st Australia and New Zealand Refugee Trauma Recovery in Resettlement Conference

The conference took place from 29-31 March in Sydney. SBS provided media support to this conference, which is the first of its kind in Australia and New Zealand. SBS Radio Pashto Executive Producer, Abdullah Alikhil, presented on the panel, 'What makes for a successful resettlement program?' in addition to an SBS stall promoting the *Settlement Services Guide* in ten high needs languages.

### Corporate Social Responsibility

Corporate Social Responsibility (CSR) is embedded in SBS's values and strategic planning processes. As a multicultural and multilingual broadcaster, SBS is committed to setting a positive example as an organisation that upholds principles of integrity, respect, sustainability and social inclusion.

### SBS Foundation

The SBS Foundation supports Australian charities and community organisations by providing advertising time on television to promote their activities. Each year, SBS invites eligible organisations to apply to be an SBS Foundation partner, all of which must demonstrate an alignment with the SBS Charter.

This year's selected partners were:

- Arts Law's Artists in the Black
- Australian Men's shed Association
- Baker Heart and Diabetes Institute
- Culture College
- Greening Australia
- Huntington's VIC
- The Johnny Warren Football Foundation
- Music Australia
- Parkinson's Australia
- Reconciliation Australia
- Relationships Australia
- Sanctuary Australia
- Yellow Lady Bugs

### SBS Employee Volunteer Program

In 2016-17 SBS launched a volunteer program for employees in Sydney in partnership with Settlement Services International (SSI). Each month (between March and December), 10 employees volunteered at the Community Kitchen in Auburn, providing an opportunity to engage and network with colleagues and connect with the broader SBS community and stakeholders. Feedback from SBS volunteers highlighted the unique opportunity the program provided by enhancing workplace relationships and improved staff morale, motivation and team spirit, as well as a heightened and positive recognition from the not-for-profit communities involved.

## SBS Community Advisory Committee

The SBS Community Advisory Committee (CAC) discuss issues of relevance to SBS and provides advice, raises community concerns and provide feedback on programming and impact projects to the SBS Board.

The SBS CAC engage with and discuss the needs, interests and concerns of communities across a variety of social and cultural issues. Chairman Dr Bulent Hass Dellal AO, SBS non-executive Board member Dot West and Managing Director, Michael Ebeid AM attended SBS CAC meetings throughout 2016-17, encouraging members to share their views and concerns of the communities and organisations they serve and represent.

The SBS CAC provided input and held discussions on a range of topics. The outcomes of these discussions were shared with the SBS Board, including:

- Discussion of commissioned content for SBS, including documentaries;
- Input to SBS stakeholders and engagement;
- Input to SBS Indigenous stakeholders and engagement;
- Input to a community engagement calendar;
- SBS media partnerships for community stakeholder activities;
- SBS sponsorship of community awards;
- Impact of audience insights;
- SBS and NITV Media Mentorships.

## Biographies



### Dorothy West

Please see biography on page 19.



### Eugenia Grammatikakis

Eugenia Grammatikakis is Social Policy and Program Coordinator with Monash City Council and Senior Deputy Chair of the Federation of Ethnic Communities Councils of Australia (FECCA). She has an extensive career working on issues of multiculturalism, social justice and the empowerment of women.



### Cedric Manen

Cedric Manen is the General Manager of Family Planning Tasmania and the former Chief Executive Officer of the Migrant Resource Centre (South Tasmania) Inc. working with refugees and migrants in the areas of settlement, aged care, employment, youth and community development. Cedric previously represented Australia at the United Nations High Commission for Refugees Annual Tripartite Consultation on Resettlement.



### Catherine Scarth

Catherine Scarth is Chief Executive Officer of AMES Australia, Australia's largest provider of integrated settlement, education and employment services for migrants and refugees. Catherine's career has focussed on the design and implementation of innovative social programmes and enterprises in Australia and the United Kingdom.

Prior to her appointment as CEO in 2011, Catherine was AMES General Manager of Community and Policy, driving innovation in partnerships with employers, government and the community sector to achieve positive and sustainable employment and settlement outcomes. Most recently, she was a founding member of Social Traders and is currently a Board member of the Migration Council of Australia. Catherine was appointed as a MCASD member in 2015.



### Prof Andrew Markus

Prof Andrew Markus is the Pratt Foundation Research Professor of Jewish Civilisation at Monash University and a Fellow of the Academy of the Social Sciences in Australia. He heads the Scanlon Foundation social cohesion research program and has published extensively on Australian immigration and race relations.



### Gail Ker

Gail Ker is CEO at Access Community Services Ltd, a not-for-profit multicultural organisation which provides specialised settlement and support services. She has worked extensively in multicultural affairs positions and is on the board of the Ethnic Communities Council of Queensland.

## Subtitling

In order to provide multilingual and multicultural television services that inform, educate and entertain all Australians, SBS broadcasts English-language programming as well as English-language subtitled non-English programming. Programs in a language other than English (other than SBS's *World Watch* schedule) are made accessible to a wider Australian audience through English subtitles. Subtitles enable audiences, regardless of their cultural provenance to access programs in-language. SBS predominantly uses subtitles, rather than voice over (or dubbing) as subtitling retains the linguistic and cultural integrity of the original programs and allows for effective cross-cultural communications. In 2016-2017, SBS particularly increased the access of its commissioned programs to extend its reach amongst multicultural communities.

### In 2016-17:

- *The Family Law*, series two was subtitled into Chinese, Korean and Vietnamese and available via SBS On Demand;
- *First Contact*, series two was subtitled into Chinese and Arabic and available via SBS On Demand;
- *Is Australia Racist?* was subtitled into Chinese and Arabic and available via SBS On Demand;
- *The Truth about Racism* was subtitled into Chinese and Arabic and available via SBS On Demand;
- *Date My Race* was subtitled into Chinese and Arabic and broadcast on SBS On Demand;
- *Undressed* was subtitled into Chinese and available via SBS On Demand;
- *The Chefs' Line*, Chinese cuisine week episode, was subtitled into Chinese and available via SBS On Demand.

### SBS:

- 1,322.5 hours of programs with subtitles;
- 22 hours of re-narration into English;
- 6,106 hours of closed captions.

### SBS VICELAND:

- 1,319.3 hours of programs with subtitles;
- 1,121 hours of closed captions.

### NITV:

- 991.5 hours of programs with subtitles.

### Digital and Online:

- 157.8 hours of programs with subtitles;
- 27 hours of closed captions.

## Support NITV as the platform for the debate on constitutional recognition, treaty and sovereignty of First Peoples

### Reconciliation Action Plan

Establishing and maintaining valuable relationships and partnerships between Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians is crucial to SBS's objective of being a reconciliation leader in the media, entertainment and advertising industries. Encouraging recognition and respect for Aboriginal and Torres Strait Islander cultures is one way we can contribute to an inclusive society, simultaneously engaging and learning from First Nations Peoples.

As a national broadcaster, SBS has the ability to make a unique contribution to closing the social, economic and health gaps between Aboriginal and Torres Strait Islander Peoples and non-Indigenous Australians. This can be achieved by creating opportunities for the broadcasting of stories about First Nations Peoples and their communities, across all platforms, and in Indigenous languages where appropriate. There's also an opportunity to highlight and use business products and systems, owned and operated by First Australians.

The SBS Reconciliation Action Plan (RAP) is designed to foster stronger relationships, build respect and create opportunities for Indigenous people in our society, enabling SBS to contribute meaningfully to reconciliation. The RAP, SBS's fourth, sets out an ambitious slate of clear and measurable targets to expand the reach and impact of this contribution.

As at 30 June, SBS tracked well against the current plan targets within the 12-month period. Consultation has begun on the content of SBS's fifth Reconciliation Action Plan (RAP 5) to commence March 2018.



First Contact on SBS and NITV.

#### Key achievements included:

- Developing and launching training and promotion of the relevance and implementation of the cultural protocols and guidelines for media professionals; SBS's Supplementary Guidelines for *The Greater Perspective*, which include case studies of cultural protocols for content makers working in Aboriginal and Torres Strait Islander communities;
- SBS continued promoting First Australian businesses, while applying best practice procurement processes when engaging and including First Australian businesses in tenders for general operation equipment;
- The RAP Two-Way Mentorship program (20 March to 20 September 2017) promoted meaningful career pathways for NITV and SBS Indigenous employees, to increase the understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements. At the end of a six month period, mentoring partners prepare a report outlining their experiences, whether the mentorship achieved its goals and any recommendations for future mentorships;
- The People and Culture team continued to develop SBS's Indigenous Employment Strategy, to increase recruitment and retention of Aboriginal and Torres Strait Islander Peoples within SBS.

#### SBS employee engagements and events included:

- A Connection to Country project to engage employees by encouraging them to share their 'Connection to Country' story through SBS's internal communications networks. Employees were invited to identify a place they frequent on the Aboriginal Australia Map, discover the traditional name and the custodians and Country;

- NAIDOC Week celebrations followed the theme "Songlines, the living narrative of our nation". A keynote speech was given to SBS employees by NITV journalist Ryan Liddle who shared his own songlines narrative, supported by images of country, culture and connection;
- On National Sorry Day, information to raise awareness and understanding of Sorry Day and what it marks was provided to employees;

- During National Reconciliation Week, employees were invited to mark the 25th anniversary of the Mabo High Court Decision by attending (or watching via the employee intranet) a talk by Wuthathi and Merriam lawyer, Terri Janke. SBS also initiated a week of public programs in Melbourne by all the tenants of Federation Square, including the National Gallery of Victoria, the Australian Centre for the Moving Image and the Koorie Heritage Trust. A feature of our involvement was the production of 20 Acknowledgements to Country in languages other than English by SBS employees. These were played to the public on the big screen at Federation Square throughout the week. NITV also produced two interstitials for Prime Minister and Cabinet, marking the two big anniversaries of the week – the 1967 Referendum and the 1992 Mabo Decision. These were played across platforms and by other broadcasters.

#### Indigenous policy and stakeholder engagement

SBS continued its commitment to engagement with Indigenous communities and policy areas to support the aim of being the premier broadcaster of Indigenous content in Australia.

*Little J and Big Cuz* was launched at an event in Parliament House, in Canberra, with the Minister for Education, Senator the Hon Simon Birmingham addressing the event. Five years in development, Australia's first Indigenous children's animation series premiered on NITV in April. (See page 45 for more).

NITV was the broadcast partner for the Garma Festival, with a strong SBS and NITV representation. The coverage was part of 'NITV in the NT' which included major events like the NAIDOC Ball in Darwin.

SBS and NITV collaborated to further refine our "Meet the Broadcaster" sessions. Mostly in conjunction with state screen agencies, community leaders were invited to meet with the Indigenous production sector to discuss SBS and NITV's direction in Indigenous content, as well as local issues. Community engagement sessions were held in the Torres Strait, Cairns and Yirrkala. Information sessions were also held in capital cities.

The NSW Aboriginal Rugby League Knockout attracted over 40,000 people to Redfern for the premier Indigenous football event, providing a key opportunity to engage with communities.

#### Supporting the Indigenous production sector

NITV collaborated with screen agencies to assist emerging Indigenous producers to move through production pathways, from short-form documentaries "Our Stories" to longer-form documentaries. Ongoing dialogue with national and state screen funding agencies has led to major projects like the documentary collection *You Are Here*, broadcast from July 2017. This series has received critical acclaim with three of four films premiering at the Sydney Film Festival in June, including Warwick Thornton's *We Don't Need a Map* which opened the internationally-acclaimed festival.

NITV's commissioning team launched the NITV Spirit Initiative, designed to support the professional development of an emerging film maker from a remote community - part of our participation in the Remote Indigenous Media Festival in Yirrkala. Organised by Indigenous Remote Communications Association (IRCA), this preceded the Converge Media Summit in Alice Springs. Participation in the summit will lead to a new national representative organisation for Indigenous media.



Conversations with SBS – Exploring Diversity in Queensland forum.

#### SBS and NITV Media Mentorship

In May, SBS and NITV Media Mentorship students received a welcome in SBS, Sydney. The mentorship program is a collaboration between SBS, NITV, Macquarie University and the Ethnic Communities' Council of New South Wales. The SBS Media Mentorship Program was developed in 2010 for young people from CALD backgrounds, to encourage students to pursue employment pathways in the media. Two years later, the program expanded to include the SBS NITV Media Mentorship Program, for students from Aboriginal and Torres Strait Islander backgrounds. This year, eight students of CALD, one non-CALD (from low socio-economic background) and one Indigenous student are involved in the program. In their third-year, students have the opportunity to undergo work experience at SBS under the guidance of an SBS Mentor and currently three students are undergoing work experience in Legal, Marketing and Food Online.

## Continue to build multiplatform offering for passion communities – News, Food, Movies, Football and Cycling

### News

Operationally, the most important project for NACA in 2016-17 was implementation of a digital-first strategy, with a core focus on boosting video output on digital platforms, driven by a need to produce more distinctive digital content with compelling video and other multimedia elements during peak consumption periods. (See page 29 for more).

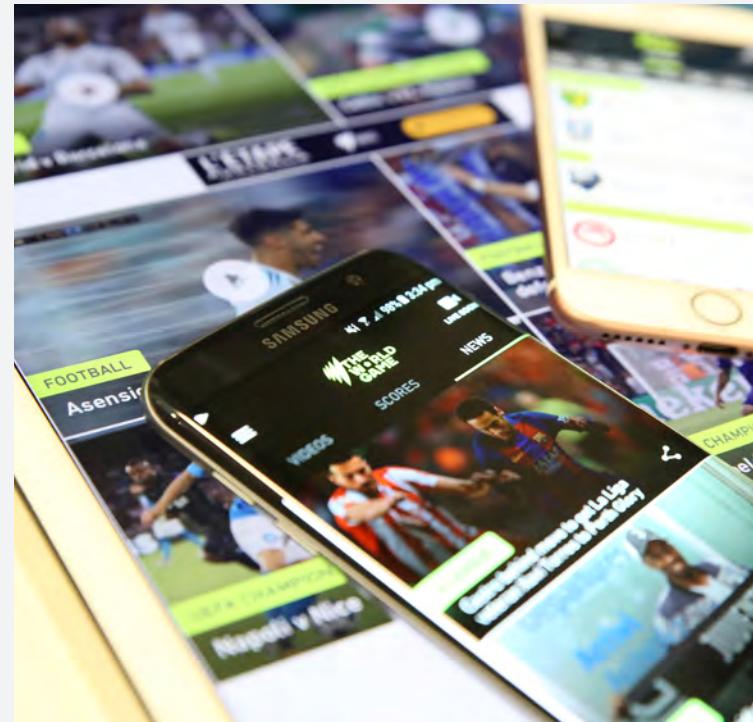
### SBS Food

SBS Food continued to use food as a lens to explore our diverse and multicultural world, telling surprising and thoughtful stories from communities around Australia and abroad, on a range of issues, from the latest food trends to serious food issues.

Dedicated sites supported key SBS On Demand and television programs, including *The Chefs' Line*, *Destination Flavour Singapore*, Luke Nguyen's *Street Food Asia*, Peter Kuruvita's *Coastal Kitchen*, and *Poh & Co* series two.

SBS Food's recipe database of global flavours grew to 7,500 - representing cuisines from Afghanistan to Zimbabwe; recipes that make you want to rush to the kitchen and cook, or Google "potjie".

SBS's digital footprint expanded to incorporate Food Network as a sub-section of [sbs.com.au/food](http://sbs.com.au/food), showcasing the best chef tips and recipes from the channel. SBS Food's social media offering also expanded with a dedicated video strategy, launching #FromTheFoodVault – a daily series of bite-sized videos from our archive, plus our behind-the-pans look at restaurant kitchens via Facebook Live.



The World Game app.

### Football

#### The World Game

The World Game Facebook page grew to more than 600,000 followers and has the biggest Australian following of all local football sites. A change in our Facebook strategy to completely focus on posts which drive traffic to our website was initiated in December and has tripled the traffic to The World Game website via social media referrals. Each month the website has increased unique visitors and also video chapter views which reached record breaking levels. The World Game served an average of 655,000 unique browsers and 950,000 video chapter views per month, an increase of 5.5 and 12.2 per cent on the previous year.

### Movies

SBS On Demand continued to offer Australians the largest catalogue of free world cinema, with more than 900 movies updated each month, and curated to showcase key SBS television network events and themes and highlight our diverse communities.

### Cycling

#### Cycling Central

The Cycling Central website also took the opportunity to live stream a series of races via its Facebook page. This initiative delivered huge reach and engagement numbers with nearly 300,000 live stream views and a total Facebook reach of more than four million people. The website has given an increased emphasis toward video publishing and a more flexible content strategy towards covering non-SBS events to sustain and drive traffic.

### Audience Feedback

The SBS Audience Relations team provides our passionate audiences with information regarding SBS programs and services. The team coordinates and collates audience feedback and provides it to programming and content teams daily.

In 2016-17, cycling continued to generate significant feedback for SBS, as our cycling fans are extremely passionate and overwhelmingly love SBS's coverage. The Tour de France generated a lot of buzz, with people overwhelmingly loving our daily coverage of the event. Some of our audiences were disappointed that SBS did not broadcast the 2017 Giro d'Italia due to a change in international broadcast rights.

The Audience Relations team also received feedback regarding football with the A-League, Champions League and this year's new English Premier League weekly match coverage proving popular.

The shift from SBS 2 to SBS VICELAND generated substantial feedback, with audiences noting the name change and new content offering for young Australians. The shift to the new channel was a priority project for the team, ensuring that audiences felt informed.

SBS's Mardi Gras coverage always attracts feedback with people praising SBS for its coverage of the annual event, however some people would prefer to see more of the parade and less of the stories of participants. As a result of implementation of this audience feedback from 2015-16, this year we were able to direct people to the live stream coverage before the parade and the full parade stream, in addition to our televised broadcast.

Eurovision continued to ignite our audiences. People continue to enjoy the extensive coverage SBS provides for Eurovision including the live broadcasts, but with new hosts we received mixed feedback as audiences adjusted to the change.

SBS's drama programming attracts significant positive feedback. Commissioned series *Deep Water* received great feedback from our audiences, with international dramas, including *Vikings*, *Versailles*, *Trapped*, *Roots*, *Medici: Masters of Florence*, *The Night Manager* and *The Young Pope*, amongst other titles often drawing cult audiences who are passionate about their programs and are disappointed when they finish always wanting to know when the next series will air. We also received some feedback that our drama series start too late in the evening schedule and

also noted that some of our titles are exclusive to SBS On Demand.

The transition to sign-in for SBS On Demand drove significant feedback and required adjustment for our audiences. We also received questions and feedback on technical and programming issues for the platform.

We continued to receive feedback regarding our international news services provided on *World Watch*. Following some changes to the SBS VICELAND schedule and also when regular *World Watch* programming is replaced with major live sporting events, we are now able to direct audiences to SBS On Demand, where these services are available daily.

Formal complaints alleging breaches to the SBS Codes of Practice are forwarded to the SBS Ombudsman (see Ombudsman's report on page 71).

## 4. Great Business

**Commercially savvy**  
**Operationally efficient**  
**Purposefully innovative**



### Commercially savvy

#### SBS Media

SBS Media commercialises SBS content through the sale of advertising and sponsorship across our free-to-air television, radio and digital channels, with in-language production providing a range of services including video production and translation services. SBS Distribution extends the reach, brand and commercial returns of SBS content through content sales, events, training and distribution.

#### A year of growth

SBS Media Sales grew year on year, with total advertising and sponsorship activities generating \$93.1 million in revenue. This was largely driven by the introduction of major football sponsorship opportunities, including the English Premier League 2016-17 season, broadcast for the first time on SBS free-to-air television, and the UEFA Euro tournament. Revenue growth was also attributable to the Food Network and sponsorship opportunities across other key programs, including the Tour de France, Eurovision and commissioned series *The Chefs' Line*.

In November, SBS Media showcased the 2017 strategy and content slate at the annual SBS Upfront events which were attended by over 800 clients, media agency staff and media representatives nationally.

#### SBS Media Diversity Works Challenge

In January, SBS launched a new initiative, the SBS Media Diversity Works Challenge, which challenged brands to develop an advertising campaign that truly reflected the diversity of Australia. Surf Life Saving Australia was judged the winner, with their campaign receiving airtime support across the SBS network.



Cultural Competence Program

#### Cultural Competence Program

In October, SBS launched a new Cultural Competence Program, featuring online courses and resources designed to help companies navigate cultural diversity in the workplace. The program was developed in partnership with Multicultural NSW and International Education Services. It has been designed for public and private organisations to purchase to help build their employees' knowledge and understanding of Australia's diverse cultures and practices, increasingly relevant for our culturally diverse workplaces today.

The program has been adopted by more than 20 major organisations, and rolled-out to more than 10,000 employees nationally. It is delivering on SBS's broader ambitions to utilise its unique Charter and digital leadership to contribute to a more cohesive Australia through deepening understanding of the many cultures that make up our country today. An accompanying Cultural Atlas available online for free containing information on nearly 50 countries of origin, attracted more than 5,000 unique visitors per month.

#### SBS Distribution

SBS Distribution continued to expand its cinema promotion business, promoting eight movies across the year supplied by three different distributors. Films included *Viceroy's House*, *Churchill* and, the Australian film based on the best-selling novel, *Jasper Jones*. All films were released in cinema with SBS branding and will feature on SBS media platforms.

SBS Distribution was also involved in the inaugural L'Etape du Tour with Lateral Events (see page 34 for more).

## Subscription Television

### World Movies

#### World Movies celebrated 21 years of premium international film for Australian audiences.

Carried on the Foxtel subscription platform for more than 21 years, World Movies continued to offer diverse content for a discerning audience. The channel aired award-winning international cinema direct from the world's major film festivals and identified lesser-known international and Australian cult content for its popular programming stunts.

Continuing to deliver on its unique brand as a Culturally and Linguistically Diverse (CALD) channel, World Movies broadcast 471 titles across 2016-17, with 383 – or 81 per cent – of them in a language other than English.

World Movies took home two ProMax awards across 2016-17 – a ProMax ANZ Gold Winner for Best Sound Design, and an ANZ Silver Winner in the Weekly Wonder category, both for the film *The Tribe*.

The channel continued to build strong partnerships with local film festivals across Australia including Sydney Film Festival, Melbourne International Film Festival, Alliance Française French Film Festival, Italian Film Festival, Spanish Film Festival, and the Mardi Gras Film Festival. In these forums, World Movies reaches audiences of Australia's most significant and culturally diverse movie events.

World Movies focused on targeting content around significant cultural events and also day-to-day public celebrations, such as presenting special collections for Halloween, Christmas, Valentine's Day, Mother's Day, and more.

World Movies continued its partnership with Stan, the only subscription video streaming service to host this content.

### Highlights

- Exciting film seasons and bold, provocative content led to the steady ratings results on World Movies. In 2016-17, World Movies enjoyed success with curated seasons such as *WM Presents: Award Winners*, which featured critically acclaimed Oscar nominated and winning films from around the world.
- The channel also reframed films for passion communities, as with collections like *Ani-MAY-tion*, which featured a range of Anime (Japanese animation) films; and the annual *WM Celebrates: Queer Cinema*, in line with the annual Sydney Gay and Lesbian Mardi Gras.
- World Movies further celebrated a diverse Australia through aligning programming with significant multicultural community events, such as Lunar New Year with the premiere of Asian films *Gangnam Blues* and *Chongqing Hot Pot*, and Bastille Day with *WM Celebrates: French Cinema*.
- In November, World Movies celebrated its 21st year on Foxtel, an outstanding achievement in a challenging industry. World Movies showcased 30 award-winning and critically-acclaimed films from around the world – each set or created in a different country. The anniversary season was backed by an extensive marketing campaign which attracted 1.1 million subscription television viewers throughout the month.
- World Movies also celebrated International Women's Day in March with programming season, *Wonder Women* – five days showcasing the diverse contribution that women make to cinema. The focus on an internationally-acknowledged and topical event like International Women's Day demonstrated that World Movies not only presents the top international films, but also curates these films to meet the needs of diverse and specific audiences.

## Purposefully innovative

### Diversity Talent Escalator

In November, SBS launched the SBS Diversity Talent Escalator, a new national initiative to increase representation of Australia's diverse communities within the television production sector, in partnership with seven screen agencies: Film Victoria, Create NSW, Screen Queensland, Screen Territory, Screenwest, South Australian Film Corporation and the Tasmanian Government through Screen Tasmania.

The scheme is co-funded and aims to address a lack of career development opportunities for emerging screen practitioners and freelancers from diverse backgrounds by collaborating with program producers to secure flexible, on-the-job, paid learning and immersion opportunities across SBS's commissioned content slate. Since launch, eight places have been established across documentary and drama productions in NSW, Victoria, Queensland, South Australia, Western Australia and the Northern Territory, and feedback has been overwhelmingly positive.

The Diversity Talent Escalator builds on SBS's 40 year commitment to promoting diversity, collaborating with screen agencies and producers to deliver positive outcomes, whilst also contributing to the sector as a whole, and will ultimately influence the way we tell stories.

The initiative aims to provide each screen agency with at least one opportunity per year, working within existing production structures to support and align with the strategic objectives of each organisation.



SBS Learn's Harmony Art Collective.

### SBS Learn

In its second year, SBS Learn continued to produce curriculum aligned classroom resources enabling teachers and students to utilise SBS content for education. A recent study by Queensland University of Technology, *Screen Content in Australian Education: Digital Promise and Pitfalls*, found that SBS Outreach's new, more collaborative model mirrors the way that teachers often work in their community, offering a meaningful and direct connection to the education sector and the creative work of young Australians.

In 2016-17 SBS Learn produced resources supporting Walkley Award-winning animation *My Grandmothers Lingo*, *First Contact* series two (in partnership with Reconciliation Australia), *Servant or Slave*, *Face Up to Racism* (in partnership with NSW Department of Education), *For the Love of Meat* (in partnership with WWF) and *Filthy Rich and Homeless* (in partnership with St Vincent de Paul Society).

### SBS Outreach Projects

SBS celebrated Harmony Day with an innovative national art project bringing over 300 young people aged 15 to 24, many newly arrived in Australia, together with four of Australia's most outstanding urban artists. At a series of eight workshops across the country they produced a collection of colourful large-scale artworks expressing their unique stories, self-identity and cultural heritage.

## International Public Media Organisations

SBS has dialogue with public media organisations across the world to strengthen strategic partnerships, compare approaches to the adoption of broadcasting technology and with respect to content sharing arrangements. From global media organisations to emerging industry players, SBS welcomes any opportunity to meet with international delegates and share information about Australia's unique multicultural broadcaster. NITV's membership with the World Indigenous Television Broadcasters Network (WITBIN) provides content sharing and strategic partnerships.

### Screen Agencies

SBS maintains strong ties with stakeholders across the screen production sector. SBS and NITV work with Screen Australia, the state screen agencies and many other partners to further strengthen and support Australia's screen industry.

### Developmental production

SBS Kickstart in partnership with the peak body representing Australian Film Production Screen Producers Australia program *Ones to Watch* provides an early career producer with funding for a series to be broadcast on SBS distribution platforms, and also offers mentorship. This initiative to support early career Australian film and television professionals is in its third year.

### Freeview

SBS is a shareholder of Freeview Australia Ltd, representing the interests of multicultural Australia on the Freeview Board and participating in industry-wide collaboration towards new television platforms. SBS continued to be a leader in the effective and efficient provision of free-to-air content, while maintaining our Charter commitment to reaching as many Australians on as many platforms as possible. Through Freeview, SBS channels are now available for live streaming via Freeview FV.

Source: Facebook Analytics: SBS Australia and SBS VICELAND audience reach between 31/03/17 - 19/04/17

## Operationally efficient

### Technology

In 2016-17, SBS's technology teams continued to strive for operating excellence in the delivery of broadcast and online content and in supporting the underlying technology that keeps the business highly innovative and efficient.

SBS's Technology teams delivered on a number of business critical projects and supported major SBS content events. Highlights included the re-launch of SBS 2 as SBS VICELAND; leveraging improved efficiency via MPEG-4 to launch SBS VICELAND HD on channel 31 along with the launch of SBS Arabic24 on digital television available on channel 36; platform expansion; improved functionality and sign-in capability for SBS On Demand; technology to support live streaming and app improvements for several major sporting events; Eurovision 2017 and the Sydney Gay and Lesbian Mardi Gras outside broadcast; in-house produced series one of *Undressed*, an NITV 26 January online broadcast, as well as the shift to new radio advertising sales markets and Food Network markets.

### SBS first with two HD channels

In April, SBS became the first Australian free-to-air broadcaster with two nationwide HD channels following the launch of SBS VICELAND in high definition on channel 31. SBS utilised MPEG-4 technology to allow it to launch a new HD channel, while also making upgrades to its existing SBS HD channel available on free-to-air channel 30. As a part of these changes, SBS also launched its 24/7 Arabic language radio channel, SBS Arabic24, on digital TV channel 36.

### Playout arrangements

In 2016-17, SBS completed the final transition to an outsourced playout arrangement for SBS channels through an agreement with Deluxe Australia, becoming the first Australian broadcaster to move to a fully IP based playout platform as well as being the first free to air broadcaster to utilise MPEG-4 technology in order to transmit 2 National HD channels. The final stage involved the re-location of Deluxe employees from SBS Artarmon to a stand-alone premises in Macquarie Park concluding a two year project in which SBS has now adopted this model of broadcast playout for the SBS main channel, SBS VICELAND, NITV, Food Network and World Movies on the subscription platform, delivering significant efficiencies to the business.

### Financial management information system upgrade

During the year SBS reimplemented its financial system. This included the adoption of a number of better practice processes which will support the growth and complexity of the business whilst delivering timely insights into business performance.

### My Content

SBS's Media Asset Management System (MAM) phase two was implemented in 2016-17 to enable a single content repository optimised for end-to-end business workflows between platforms, departments and teams. With the MAM implemented, there was a significant focus on identifying the benefits and capabilities enabled by the new tool including, enabling faster and more creative digital workflows, improving the efficiency of maintaining and enhancing our extensive content libraries and creating greater collaboration between SBS channels and platforms. The system is significantly improving the efficiency of content management across SBS and by extension overall productivity.

### Business systems

SBS is committed to ongoing improvement of business systems which support its effectiveness. In 2016-17 critical business systems were upgraded to provide improved performance and resilience including an Enterprise Service Bus, a Business Intelligence Data Warehouse and hardware replacement for our Broadcast Management System. Technology also continued to provide further upgrades and enhancements across a number of systems, allowing business units including People and Culture, Legal, Sales and Finance to provide a better business outcome for their clients.

### Operations Excellence

The Operations Excellence team regularly monitors and reviews SBS systems and workflows as part of an ongoing commitment to continuous efficiency improvements. In 2016-17, the team focused significantly on extracting benefits from the MAM and supporting the Radio Services Review by developing a model for determining high needs in language communities, generating detailed insights from Census 2016 data to better tailor our offerings to communities of the highest needs. It also implemented improved collaboration and data quality tools in Audience Insights to better analyse and distribute our performance in the market and supported NITV to deliver flexible and agile production models for Indigenous content across the country.

### Transmission

#### SBS radio and television services

SBS radio and television services are delivered to our audiences on various transmission platforms as described below.

SBS transmits 543 terrestrial television services around the country, serving approximately 97 per cent of the Australian population.

This is comprised of:

- 344 digital terrestrial services provided by Broadcast Australia;
- 116 re-transmission services provided by Regional Broadcasters Australia (RBA) and Transmitters Australia (TXA); and
- 83 self-help services.

- By including the VAST (Viewer Access Satellite Television) platform, with its 300,000+ receivers, SBS reaches almost 100 per cent of Australians.
- SBS is also retransmitted on the cable and satellite subscription services of Foxtel.

In addition to the VAST and Digital Television platforms, SBS Radio transmits in capital cities and regional centres using analogue and digital transmissions.

#### Digital radio headend upgrade project

The hardware platform used to aggregate SBS content for digital radio 'DAB+' required replacing in order to maintain system reliability and resilience, SBS undertook to replace the legacy DAB+ platform with leading-edge hardware and software. This has been an ongoing project and the DAB+ platform upgrade was successfully completed in June, providing an enhanced audience and user experience.

Service Category	Radio platform (terrestrial)	
	Analogue Radio	Digital (DAB+) Radio
SBS managed sites	15 sites – 9 FM – 6 AM	5 sites
Others	139 self-help (FM) <sup>1</sup>	1 trial (Canberra)

<sup>1</sup>Self Help data is taken from the ACMA government database of Broadcast Licences.

Service Category	Radio platform (terrestrial)		
	VAST	DTV	Digital Radio(DAB+)
Radio services	SBS1, SBS2, SBS3, NRN <sup>1</sup> , PopDesi, Arabic24, PopAsia, Chill	SBS1, SBS2, SBS3, PopDesi, Arabic24, PopAsia, Chill	SBS1, SBS2, SBS3, SBS4, PopDesi, Arabic24, PopAsia, Chill

<sup>1</sup>NRN is the SBS Radio National service, taken from the ACMA government database of Broadcast Licences.

### Satellite distribution contract renewal

Through a market-based approach, SBS renegotiated its outsourced services contract for satellite distribution services, securing long-term service support, significant value for money improvements and provisions for a smooth transition to new technologies contemplating the future of satellite distribution technology evolution. The request for proposal (RFP) approach and subsequent negotiations were jointly conducted with the ABC whereby both broadcasters benefitted from economy of scale and volume discounts.

### Digital radio policy and planning

Currently, DAB+ services are only available in the metropolitan capital cities (Adelaide, Brisbane, Melbourne, Perth and Sydney) together with an ongoing trial service in Canberra. SBS is actively engaged with other radio industry stakeholders, government agencies and the Australian Communications and Media Authority (ACMA) in developing policy and planning proposals for the expansion of digital radio DAB+ services into regional markets. Detailed and complex analysis will underpin the technical planning parameters required to optimise DAB+ expansion within the constraints of very limited broadcast spectrum availability. This policy and planning work is expected to continue for some time.

### Digital radio regional expansion

The Digital Radio Policy and Planning activities have facilitated detailed technical planning in preparation for the expansion of digital radio services in Darwin and Hobart as well as in Canberra where the current trial service will soon be converted to a fully licensed National Digital Radio service. These services are planned for 2017-18 and will offer listeners an expanded suite of SBS radio services, which will match those broadcast in the metropolitan capital cities.

### Transmission network infrastructure upgrades

In 2016-17, SBS benefitted from a number of network infrastructure upgrades provided by our transmission service provider, Broadcast Australia, as part of its network capital re-investment program. These technology upgrades have reduced our carbon footprint and increased the reliability of our free-to-air transmission delivery network.

## Fault management system

SBS operates a complex fault management system in respect of all key suppliers. Each supplier is required to log, manage and report on matters that impact SBS transmission, including: planned outages for maintenance or project work and compliance with contractual technical performance specifications.

The SBS Transmission Services team retains detailed records of issues and faults in order to assess performance and efficacy in the management of its service contractors. Our real-time management of service outages supports our audience via our Reception Advice Line.



## Reach (terrestrial delivery)

Service	Mode	June 2015	June 2016	June 2017
Television <sup>1</sup>	Digital	97%	97%	97%
Radio	Analogue	63%	63%	63%
	Digital <sup>2</sup>	52%	52%	52%

<sup>1</sup>Estimated potential population reach. Self-help and direct-to-home satellite services not included.

<sup>2</sup>Includes Canberra DAB (trial).

## Service availability

The service availability of SBS's television and radio services measures the proportion of time each transmitter is on air during the year.

Service	Mode	June 2015	June 2016	June 2017
Television	Digital	99.6%**	99.8%	99.8%
Radio	Analogue	99.9%	99.9%	99.9%
	Digital	100%	100%	100%

\*\* Significant additional planned outages during the year due to the Retune program of works.

## SBS Ombudsman

The Office of the SBS Ombudsman received 354 contacts during 2016-17. Of these, 176 were identified as code complaints and were investigated by the SBS Ombudsman. The remaining 178 were assessed as general complaints and actioned either by response or by referral to the relevant SBS division, or both.

Code complaints alleged a breach of the SBS Codes of Practice in relation to content broadcast or published by SBS. Complainants in relation to SBS television or radio content, who are dissatisfied with the outcome of the SBS Ombudsman's investigation, may refer their complaint to the Australian Communications and Media Authority (the ACMA) for external review.

During 2016-17 most code complaints (81) concerned television content broadcast on SBS, while 42 concerned content broadcast on SBS VICELAND, 43 concerned SBS online content, six concerned SBS Radio content, two concerned Food Network and two concerned content broadcast on NITV. The doubling of code complaints about SBS online content in 2016-17 reflects the increasing consumption of SBS content via digital platforms.

Almost all complaints were received electronically either by email or by online complaint form.

## Types of Code Complaints

The graph shows the SBS Codes of Practice issues raised in code complaints during 2016-17.

### Findings:

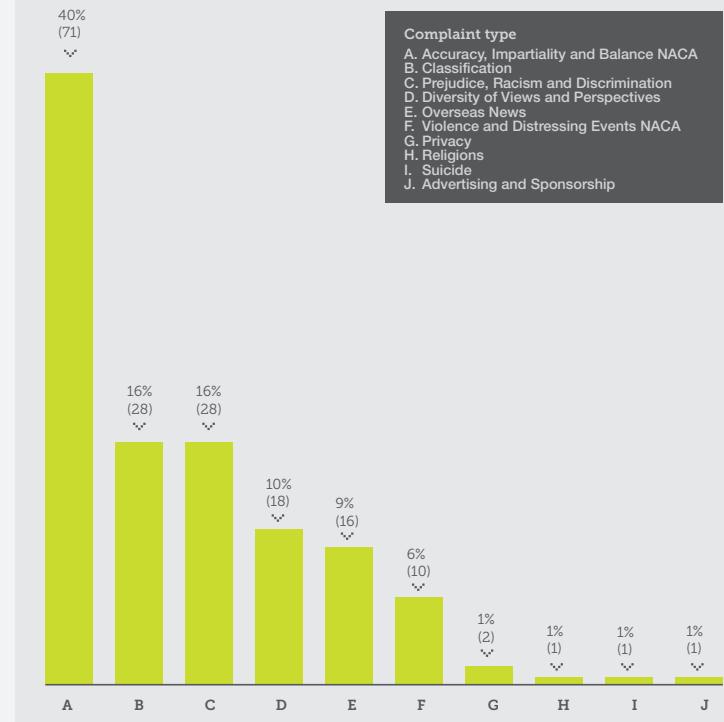
SBS reports the activity that happens in a particular financial year; complaints received during the year and investigations completed during the year.

During 2016-17 the SBS Ombudsman completed 188 investigations upheld 36 complaints, and dismissed 152 complaints.

## Australian Communications and Media Authority

During the 2016-17 year there was one investigation of SBS content by the ACMA. The complaint concerned the classification of an MA15+ episode of the series *Outlander*. The ACMA dismissed the complaint.

## Code of Practice Issues - Formal Complaints (% , #)



## SBS Corporate

### Financial Results

The Corporation and its controlled entities, ended the 2016-17 financial year with a deficit of \$2,049 million, driven by a one-off technical accounting adjustment related to an intangible asset. In the absence of this technical adjustment, the Corporation would have generated a surplus of \$636,000.

The Corporation's total assets increased during the financial year from \$258.754 million to \$272.032 million.

The level of contributed equity by Government remained constant at \$110.403 million.

SBS generated 28.3 per cent of its total operating revenue from the sale of goods and services in 2016-17.

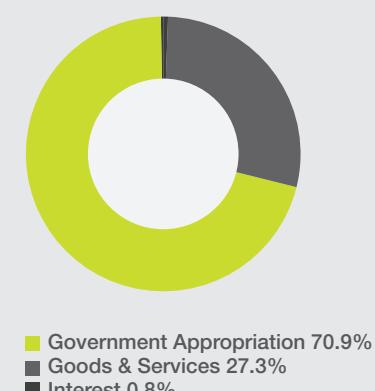
### Government Revenue

In 2016-17, SBS received a total appropriation of \$281.598 million from the Australian Government. In 2017-18, SBS will receive a total of \$280.058 million from the Australian Government.

## Expenditure by classification (\$m)



## Operating Revenue



### Related Entity Transactions

SBS has procedures in place to identify and report on any related party transactions. These are set out in note 3.3 to the SBS Financial Statements that follow.

### SBS Board Sub-Committees

The SBS Board has three standing sub-Committees for considering a wide range of detailed issues and making recommendations for consideration by the Board.

### Audit and Risk Sub-Committee

The SBS Audit and Risk Sub-Committee met three times during the year and considered the findings and recommendations of audits conducted by both the ANAO and the internal auditors, Ernst & Young.

The Audit and Risk Committee also considered and gave direction on a wide range of issues including approval of the annual internal audit program, investment and financing activities, risk management framework and strategy, and financial statements audit.

### Codes Review Sub-Committee

The Codes Review Sub-Committee considers proposed amendments and other issues relating to the SBS Codes of Practice and SBS's internal Editorial Guidelines. During the last financial year there were no codes amendment issues so no formal meetings were held, however the Committee convened on a number of informal occasions.

### Remuneration Sub-Committee

The Remuneration Sub-Committee decides the SBS policies for remuneration of the Managing Director and the SBS Executive. The Sub-committee met once during the year.

### Audit and Risk Sub-Committee

Member	Position	Meetings Attended
Peeyush Gupta	Chair	3
Daryl Karp	Director	3
William Lenehan	Director	3

### Remuneration Sub-Committee

Member	Position	Meetings Attended
William Lenehan	Chair	1
Michael Ebeid AM	Managing Director	1
Dr Bulet Hass Della AO	Member	1
George Savides	Member	1

## SBS Governance

### Statement of Governance

SBS business practices are governed by clear delegations of authority; project (program) management; policies for statutory compliance; codes of conduct and ethics; review processes; budget information linked to all planning processes; and regular monitoring and reporting to the SBS Board and its sub-committees.

Good corporate governance at SBS is also based on an acceptance by all staff that the highest standards of integrity and ethical behaviour are expected of them, as well as transparency and consistency in all their actions.

### SBS Finance Manual

SBS's financial policies and procedures are contained in the SBS Accounting Manual which is available to all staff on the SBS Intranet. Updates occur throughout the year.

### SBS Risk Management Plan

The SBS Risk Management Plan and risk assessment identifies and addresses the major risks and opportunities associated with SBS activities. The SBS Risk Management Plan is reviewed annually and was approved by the Board in August 2016.

The goals behind risk management at SBS are to:

- provide an assurance that SBS has identified its highest-risk exposures and has taken steps to properly manage these;
- ensure that SBS's business planning processes include a focus on areas where risk management is needed;
- ensure the integration of the various and many risk control measures that SBS already has in place;
- be comprehensive and effective.

The SBS Audit and Risk Committee receives regular reports on the management of identified 'highest risks' facing SBS, with identification of risks allowing for the redirection/refocus of resources to address key issues.



SBS Sydney offices.

### SBS Disaster Recovery Plan and Business Continuity Plan and Incident Management

In 2016-17 SBS updated its Business Continuity Plan (BCP) to reflect its latest technology and resources capability. A BCP maintenance plan is in place that is tested and updated recovery in the event of a full or partial loss to the SBS premises. Business Impact Assessments were updated in April, with 82 business processes assessed and Maximum Tolerable Outage's (MTO's) established for critical processes and applications that support each business team, compared to 75 in 2016. The annual Business Continuity exercise was undertaken in May, with 14 issues and actions identified, a decline from 33 issues raised in the previous exercise. SBS transitioned its play-out/presentation operation to Deluxe Media Cloud in December, which has significantly enhanced the SBS' television broadcast resilience capability.

SBS also has a Disaster Recovery Plan and a Disaster Recovery site located offsite, to enable continued operations in the event of a disaster impacting on its broadcasting capability from its Sydney headquarters.

### SBS Security

SBS continued to strengthen its security operations across its key sites. Site Operating Procedures for the Sydney premises have been updated and aligned to the Site Security Plan and escalation processes. Safety and security training modules are provided to all employees through the SBS learning management system which has significantly increased general security and safety awareness.

### SBS Fraud Control Plan

The SBS Fraud Control Plan reflects SBS's responsibility to effectively manage the risk of fraud and demonstrates its commitment to the requirements of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) and section 10 of the *Public Governance, Performance and Accountability Rule 2014* (the fraud rule) and the *Public Interest Disclosure (PID) Act 2013*. The SBS Fraud Control Plan was developed using the methodology outlined in the International Standard for Risk Management, (AS/NZS/ISO 31000). The SBS Fraud Control Plan was most recently approved by the Board in August 2016.

The Board is satisfied that SBS is taking all reasonable measures to prevent, detect and deal with fraud and is meeting its obligations under section 10 of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule). SBS's fraud control arrangements are developed in the context of SBS's overarching risk management framework in accordance with the Commonwealth Risk Management Policy and SBS has reviewed and aligned our fraud control frameworks and systems to the Commonwealth Fraud Control Policy.

### External and Internal Audit

The audit of SBS's financial statements is carried out by the Australian National Audit Office (ANAO). The ANAO gave an unmodified opinion on the 2016-17 financial statements of SBS.

SBS has an agreement with Ernst & Young for the delivery of the Internal Audit for SBS. Ernst & Young performed audits throughout 2016-17 in accordance with the Internal Audit plan approved by the SBS Audit and Risk Committee. Where applicable, recommendations for improvements to the control environment were brought to management's attention and remediation plans are in place as agreed with management to address the issues raised.

The following Internal Audits were conducted in 2016-17: ERP Program Review, IT Governance and Strategy, Superannuation Delegation, Travel Management System Review, Board & Executive Committee Expenses Review, Acquired and Commissioned Content Review, Workplace Health and Safety – risk of significant injury and mental/psychological affects, Management of Media Assets Review, Outsource of IT Service Delivery, Social Media Management and Cyber Risk Management.

### Indemnities and Insurance Premiums for Officers

As part of its general insurance protection, SBS has a Directors and Officers Liability Insurance Policy in place. The cost of this policy for 2016-17 was \$59,332 (GST excluded).

### Ministerial Directions and Notifications

SBS has not been notified of any general policies of the Australian Government that are to apply to SBS.

No ministerial directions have been issued under the SBS Act.

### Compliance Report

There has been no significant issue reported in relation to non-compliance with Finance law.

### Amendments to the SBS Act

There were no amendments to the SBS Act in 2016-17.

### Environmental Protection and Biodiversity Conservation Act 1999

SBS seeks to mitigate the adverse environmental impacts of its business activities through a number of sustainability initiatives including recycling waste, energy efficiency and water conservation measures and the purchase of products made from recycled materials.

SBS implemented seven out of nine recommendations identified in the 2015-16 Level 2 Energy Audit conducted in conjunction with the NSW Office of Environment and Heritage (OEH) Energy Saver Program. The program provides subsidised energy audits and implementation support to medium to large NSW organisations, with the target of improving the energy efficiency of participating sites. This work has reduced SBS Sydney site total energy costs by 3.25 per cent for 2016-17, which equates to 328MWH of electricity savings, a 4.8 per cent reduction of site energy consumption and 281 tonnes of greenhouse gas emissions reductions.

SBS continues to maintain a proactive approach and responsive energy strategy to mitigate the effects of significant cost increases recently witnessed in the Australian retail energy market. Design standards exist for building refurbishments that have replaced outdated and inefficient lighting systems with the latest efficient, LED technologies. In addition, there is a current project underway to assess the viability of installing solar PV on site to minimise its exposure to wholesale electricity prices, environmental charges and peak demand charges, as well as take advantage of high environmental renewable certificate prices.

The performance of the Sydney building's Heating Ventilation and Air Conditioning system will continue to be monitored to ensure SBS maximises opportunities to cost effectively improve building energy performance.

In 2016-17 the general office recycling program recycled a total of 110.86 tonnes of general waste and 23.5 tonnes of paper and cardboard. Approximately 72 per cent of all waste generated by SBS was recovered, diverted from landfill or re-used. 1,880 kg of steel, 3,157 kg of e-waste and 220kgs of fluorescent lighting tubes were also recycled.

In addition, we continued with separate programs to recycle toner cartridges, mobile phones and phone batteries, redundant electrical and data cabling and building waste generated through building refurbishment work.

### Sustainability

SBS continues to purchase recycled paper for printing, photocopying, hand towels and toilet paper and continues to purchase products made from recycled materials for pin boards, acoustic panelling and furniture.

### Locations

SBS Headquarters are located at 14 Herbert Street, Artarmon Sydney, NSW. Its other offices are broadcast facilities in Federation Square, Melbourne, VIC, and an office at Parliament House, Canberra, ACT.

## 5. Great People, Great Culture

**Engage our people through fun and meaningful work**

**Celebrate and recognise achievements**

**Meaningful collaboration**



SBS staff in the Sydney Mardi Gras Parade.

### Engage our people through fun and meaningful work

A focus on employee values to support SBS's strategic plan has been central to the organisation's ability to attract and retain talent, and deliver on ambitious plans in a competitive market.

#### Our Values

In 2016-17, SBS refreshed its organisational values following extensive employee consultation. These values are helping to propel the organisation forward as it pursues a cultural excellence agenda. We also started redefining our employee value proposition and employment brand to ensure SBS remains competitive. (See page 12 for SBS values).

Alongside the new values a number of initiatives have impacted organisational effectiveness and the broader SBS culture, including a stronger focus on the health and wellbeing of our employees, particularly mental health. SBS leaders were trained to recognise and respond to mental health issues and awareness was raised through an internal mental health month. In addition, SBS employees had the opportunity to participate in career building activities such as career forums about career pathways within the organisation.

#### Employees

**51%** Female   **49%** Male

**45%**  
People Leaders  
are Female

**51%**  
Employees from  
a non-English speaking  
background

**4.2%**  
Employees identify  
as Aboriginal or  
Torres Strait Islander

**44%**  
Employees  
born  
overseas

**1.1%**  
Employees identify  
as having a permanent  
disability

**50%**  
Female / Male  
SBS Executive  
Team

**13%**  
Employees  
identify as LGBTI

### Employee Opinion Survey

SBS also undertook an Employee Opinion Survey with some strong growth from previous years.

Engagement continues to be the primary measure of impact on our employees, as well as other measures and drivers directly influencing improved engagement outcomes and SBS is well ahead of the Australian average.

Leadership capability continued to be a key focus area, with the continued delivery of a bespoke leadership program *It's How We Lead*.

#### Employee engagement

**78%**  
eight percentage points

#### It's How We Lead

In 2015-16, SBS launched a leadership model directed at all people leaders – *It's How We Lead*. All employees were surveyed to establish a benchmark of how leaders were delivering against our five core elements of leadership, and their associated behaviours. SBS partnered with multiple vendors to develop a relevant development program to support the new model of leadership.

As part of our Employee Opinion Survey in April, SBS assessed the effectiveness of the program against the established benchmarks with strong improvements across all measures.

People leaders will continue to participate in learning opportunities associated with the *It's How We Lead* program throughout 2017-18.

SBS was recognised for the Leadership program, winning the 2017 HR Award for Best Leadership Development Program. The Awards highlight outstanding achievements, best practice and leadership in human resources in Australia.

#### Enterprise Agreement

Negotiations to replace the 2011 SBS Enterprise Agreement concluded in August when an offer was put to bargaining representatives, Community and Public Sector Union and Media, Entertainment and Arts Alliance. In line with Fair Work Act requirements we progressed to an employee vote on the new terms and conditions of employment on 6 September.

Receiving a majority yes vote, the Enterprise Agreement was approved by the Fair Work Commission and came into effect on 8 December. The 2016 SBS Enterprise Agreement provides for two per cent base salary increases for all employees covered by the agreement each year until December 2019. This agreement has a nominal term of three years.

#### Workforce Overview

SBS recruits employees from diverse language and cultural backgrounds. Employees are encouraged to provide diversity statistical information upon commencement of employment.

## Equal Employment Opportunity (EEO)

SBS believes in developing a diverse workforce and this is reflected in its recruitment processes, leadership development, culture programs and employee opinion surveys.

These processes ensure that appropriate action is taken to eliminate discrimination against, and promote equal opportunity for women, Aboriginal and Torres Strait Islander peoples, people from non-English speaking backgrounds, and people who have a permanent disability, in relation to employment matters in accordance with the Equal Employment Opportunity (Commonwealth Authorities) Act 1987.

The SBS Executive Team, including the Managing Director is made up of 50 per cent female 50 per cent male. The Senior Leadership Group<sup>1</sup> has a total of 118 members with 57 per cent female and 43 per cent male. Of the 297 participants across the It's How We Lead program, 45 per cent are female and 55 per cent are male.<sup>2</sup>

Results from the 2017 employee engagement survey showed a high number of female staff stating "I would recommend SBS as a great place to work (82 per cent) and stating that "I am proud to work for SBS" (91 per cent) indicating that SBS's workplace diversity measures are having an impact.

## Ethics Policies

SBS's Code of Conduct ("the Code") sets the standard for the way employees and contractors work at SBS, and provide guidelines in interaction with colleagues and the broader community. All employees are provided with the Code of Conduct upon induction. The Code is supported by a number of more detailed policies, procedures and protocols which SBS reviews and updates as required, and can be found on the SBS Intranet. All SBS employees are required to undertake an annual attestation and online training of the Code of Conduct, which includes areas regarding ethics, conflict of interest, bullying and harassment.

## Work Health and Safety Act 2011 (WHS Act)

SBS is committed to fostering a positive safety culture, and to ensuring the health and safety of all employees, contractors, and members of the public who may be affected by our work.

As part of SBS's proactive approach to the safety governance framework, a number of comprehensive safety audits were commissioned during 2016-17 to assess SBS against legislative compliance and also against the SBS Safety Management System (SMS) framework.

These audit results are being used to guide our ongoing effort at embedding the SMS across the organisation.

In November, the SBS Rehabilitation Management System was audited by a Comcare accredited external auditor for the purpose of providing evidence to the regulator that the organisation is operating in compliance with the requirements of the Safety, Rehabilitation & Compensation Act 1988.

In April, the entire Safety Management System was audited by the Comcare audit team. The results were excellent on both audits and SBS received extremely positive feedback from the regulator in terms of the safety systems we have in place and our regulatory compliance.

	Number of employees <sup>3</sup>	Percentage of Total Workforce
	2016-2017	2016-2017

### Language Spoken at Home

English	561	49%
Language other than English	576	51%
Not Stated	329	
<b>Total</b>	<b>1466</b>	<b>100%</b>

### Place of Birth

Australia	641	56%
Overseas	497	44%
Not Stated	328	
<b>Total</b>	<b>1466</b>	<b>100%</b>

### Gender

Female	752	51%
Male	714	49%
<b>Total</b>	<b>1466</b>	<b>100%</b>

Aboriginal or Torres Strait Islander	49 <sup>4</sup>	4.2%
Permanent Disability	17	1.1%

1. Senior Leadership Group is defined as the Executive team & their direct reports

2. People Leaders defined as an SBS employee who has direct reports

3. Number of employees figure is the total number of employee headcount not FTE

4. Casuals not included in this figure in line with SBS's RAP reporting

people representing a particular Division talk about their careers and experiences. These forums are held in the Sydney office, are open to all staff, and are recorded for teams in other locations, and made available on SBS's online learning platform, SBSU. The forums are an opportunity for all employees to learn more about each division and the career opportunities available, as well as an hear how panel members have achieved their own career goals and the paths they have taken to help give momentum to their own career conversations with their managers. To date forums have been held for our Legal and Rights Management, Audio and Language Content, Marketing, Technology, TV and Online Content, SBS Media, People and Culture and Corporate Affairs teams.

## Communic8

The Managing Director and executives hold regular town hall-style meetings where they provide important organisation updates, and employees across Sydney, Melbourne and Canberra have the opportunity to raise issues and ask questions about organisational objectives. These sessions are recorded and made available to all employees, also forming an organisation-wide forum for celebration of key achievements in teams across the organisation. In addition, each division holds its own regular meetings in which the contributions of individuals and teams are recognised, through formal and informal reward and recognition systems.

## Meaningful collaboration

### Encouraging collaboration through inspiring workplaces

In 2016-17, SBS continued to explore innovative ways of working through the creation of agile and collaborative workspaces – physically and digitally.

Re-development of the Marketing areas in Sydney transformed space conventionally owned by individuals into space shared across teams, supported

by flexible seating arrangements, break out areas and wireless technology. It's part of an ongoing focus to ensure SBS employees are supported by a work environment which encourages greater collaboration.

SBS also launched a new employee intranet in April. The new site is designed to provide employees with an easy-to-use tool to enhance cross-organisational collaboration by improving access to information, resources and contacts throughout the business. It also incorporates internal social networking platform Yammer used by employees to share information and updates.

## Network events

An increased focus on delivering network events is providing greater opportunities for all parts of SBS to work collaboratively toward the delivery of key organisational objectives. Highlights of network-wide activity in 2016-17 included:

- Deep Water
- The re-launch of SBS 2 as SBS VICELAND
- First Contact series two
- Face Up to Racism
- The Sydney Gay & Lesbian Mardi Gras
- Eurovision
- Filthy Rich and Homeless

## Annual performance statement

I, Dr Hass Dellai AO, as a member of the accountable authority of the Special Broadcasting Service, present the 2016-17 annual performance statements of the Special Broadcasting Service, as required under paragraph 39(1)(a) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act).

In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with subsection 39(2) of the PGPA Act.

### Our Purpose

As described in our Charter, the principal function of the SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians, and, in doing so, reflect Australia's multicultural society.

In the SBS Corporate Plan 2016-17, SBS has interpreted this function into a purpose that has a positive impact on Australia's diverse society:

SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society.

This purpose is mapped to the Portfolio Budget Statements (PBS) as follows:

Purpose	Delivered by	Outcome	Linked PBS Programmes and sub-programmes
"SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society."	Whole of organisation	Outcome 1	Programme 1.1 – SBS General Operational Activities  Programme 1.2 – SBS Transmission and Distribution Services

### Results and Analysis of performance against Purpose

SBS performed strongly across key initiatives for 2016-17. Significant market changes that had an impact on the highly competitive market for audiences in Australia included:

- continued subscriber growth of local and international subscription video on demand (SVOD) service providers;
- ongoing competition for programming rights from both traditional broadcasters and new entrants; and
- fragmentation of video viewing across different video devices and platforms.

Despite these challenges, SBS achieved increased audience engagement and also delivered on commercial objectives.

The following tables summarise SBS's results against the purpose of the organisation, using the criteria identified in the Portfolio Budget Statements and the SBS 2016-17 Corporate Plan.

These results are broken down by significant activity area, all of which contribute to SBS achieving its purpose.

### Content Creation, Acquisition and Curation

Deliverable	Performance Criterion	Source	FY16-17 Target	FY16-17 Actual	Commentary
– Programs aligned with Australia's multicultural society and perspective (Appendices 1-6)	Number of hours of TV programming broadcast in languages other than English (CALD)	Programme 1.1, 2016-17 Portfolio Budget Statements, p 321	9,000 hours of CALD programming broadcast on SBS and SBS VICELAND	12,849 hours of CALD programming broadcast on SBS and SBS VICELAND	Target exceeded; this includes 7,749 hours of programming broadcast in languages other than English on SBS and SBS VICELAND.
– Broadcasting in languages other than English (Appendices 1, 3, 7, 9, 10)	Number of hours of locally commissioned programs broadcast (first run) SBS One and SBS 2 (now SBS and SBS VICELAND)	Programme 1.1, 2016-17 Portfolio Budget Statements, p 321	80 hours	105 hours	Target exceeded.
		SBS 2016-17 Corporate Plan, p 15			
	Percentage of radio broadcasts in languages other than English		90%	98%	Target exceeded.
Programming for all Australians	Reach (average monthly, in millions, network, all ppl, 24hr)	SBS 2016-17 Corporate Plan, p 15	13.8 million people	13.1 million people	Target not met but SBS held reach consistent from 2015-16 to 2016-17 in a declining TV viewing market. SBS experienced significant audience growth on digital and social media channels.

### Content Creation, Acquisition and Curation

Across its key content properties, SBS continued to create, acquire and curate content in line with its Charter obligations. SBS's network of free-to-air broadcast television channels has held reach from 2015-16 to 2016-17. This was achieved by SBS in an environment of overall declining television viewing. SBS has also accelerated its investment in digital services and distribution methods to allow more of the Australian community to engage with our content. Through SBS's commissioned content, news and current affairs and radio language programs, SBS continued to tell stories which explore and celebrated Australia's diverse multicultural society.

Highlights included:

- A series of commissioned documentaries that allowed audiences to explore the current state of racism in Australia
- 98 per cent of SBS radio programming was broadcast in LOTE while engagement with this programming via digital platforms continued to grow at record rates. SBS furthered its investment in SBS Arabic24, an Arabic-language radio channel that broadcasts in Arabic 24-hours a day, seven days a week.

- As always, SBS continued to bring the best culturally and linguistically diverse content from across the world to Australian audiences on our TV and online platforms.

(For more details, see pages 24-53)

### Content Broadcast, Technology and Distribution

Deliverable	Performance Criterion	Source	FY16-17 Target	FY16-17 Actual	Commentary
– Maintaining and improving the availability of SBS's digital transmissions	Population reach-Digital transmission sites (including VAST Satellite)	<i>Programme 1.2, 2016-17 Portfolio Budget Statements, p 322</i>	100%	100%	Target met
– Extending the reach of SBS's digital network	Availability of digital television transmission services (fully managed services)*	<i>SBS 2016-17 Corporate Plan, p 17</i>	99.82%	99.95%	Target exceeded
	Population reach for terrestrial services (excluding satellite)		97%	97%	Target met
– Cost-effective delivery of transmission and distribution services	Transmission and Distribution expenditure as a % of total funding	<i>SBS 2016-17 Corporate Plan, p 17</i>	20.3%	19.6%	Target exceeded

\*Based on contracted availability which excludes planned maintenance outages.

### Content Broadcast, Technology and Distribution

Through broadcast and narrowcast distribution of content, SBS sought to reach and engage as many Australians as possible in content which reflects the SBS Charter.

By innovative deployment of technology and the smart use of capability partners, SBS ensured efficiency and cost-effectiveness in broadcast capabilities.

SBS delivered on its goals for 2016-17, achieving all of its performance targets as set out in the 2016-17 Portfolio Budget Statement (PBS) and SBS 2016-17 Corporate Plan.

SBS continued to implement broadcast, technology and distribution solutions that enabled the more effective and efficient delivery of this function, including the

renegotiation of significant distribution contracts. SBS also launched a second national high definition channel, SBS VICELAND HD, to further enhance audience experience and is the first Australian broadcaster to do so.

(For more examples and information, see pages 68-70)

### Content Commercialisation

Deliverable	Performance Criterion	Source	FY16-17 Target	FY16-17 Actual	Commentary
– Commercialisation of content to support delivery of Charter focused content	Total Commercial Revenue	<i>SBS 2016-17 Corporate Plan, p 19</i>	\$97.4m	\$115.6m	Target exceeded.

### Content Commercialisation

SBS's commercial activities include SBS Media Sales, subscription television business (World Movies), and SBS's Distribution business. The primary purpose of SBS's commercial activities is to generate positive returns in order to reinvest in distinctive content for our audiences.

Over the past 12-months, SBS's commercial activities maintained their premium position in the free-to-air advertising market and delivered above-market television advertising growth while also growing digital revenue.

(For more examples and information, see pages 65-67).

### Content Support Activities

Deliverable	Performance Criterion	Source	FY16-17 Target	FY16-17 Actual	Commentary
– Effective and efficient support of core content and content commercialisation activities	Content support activities; share of total operating expense (%), including transmission	<i>SBS 2016-17 Corporate Plan, p 21</i>	<10%	<10%	Target met
	Content support activities; share of total FTEs (%)		<10%	<10%	Target met

### Content Support Activities

SBS's support activities encompass the functions that allow SBS to deliver content, distribution and commercial activities. These teams include human resources and organisational development, corporate affairs, legal, corporate services and finance.

SBS continued to support activities efficiently and the functions represent less than 10 per cent of overall expenditure as well as less than 10 per cent of full-time equivalent (FTE) staff, which met targets and was consistent with historical performance.



## Financial Statements

for the year ended 30 June 2017

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## INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications

## Opinion

In my opinion, the financial statements of the Special Broadcasting Service Corporation for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Special Broadcasting Service Corporation as at 30 June 2017 and its financial performance and cash flows for the year then ended.

The financial statements of the Special Broadcasting Service Corporation, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

- Statement by the Directors and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to and Forming Part of the Financial Statements, including a summary of General Accounting Policies and other explanatory information.

## Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Special Broadcasting Service Corporation in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* to the extent that they are not in conflict with the *Auditor-General Act 1997* (the Code). I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

## Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the Special Broadcasting Service Corporation the Directors are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Directors are also responsible for such internal control as the Directors determine are necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Directors are responsible for assessing the Special Broadcasting Service Corporation's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Directors are also responsible for disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.



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19 National Circuit BARTON ACT  
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## Auditor's Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office

Carla Jago  
Group Executive Director  
Delegate of the Auditor-General  
Canberra  
30 August 2017

SBS Financial Statements-2017

**STATEMENT BY THE DIRECTORS AND CHIEF FINANCIAL OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2017 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Special Broadcasting Service Corporation will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.

Signed   
Dr Bulent Hass Dellal  
Chairman

Signed   
Michael Ebeid  
Managing Director

Signed   
James Taylor  
Chief Financial Officer

30<sup>th</sup> August 201730<sup>th</sup> August 201730<sup>th</sup> August 2017**STATEMENT OF  
COMPREHENSIVE INCOME**  
for the year ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000
<b>Net cost of services</b>			
<b>Expenses</b>			
Employee benefits	1.1A	129,400	117,605
Suppliers	1.1B	205,219	198,438
Finance costs	1.1C	58	66
Write-down and impairment of assets	1.1D	2,786	1,614
Depreciation and amortisation	2.2A	11,144	11,690
Program inventory amortisation	2.2B	50,753	55,356
<b>Total expenses</b>		<b>399,360</b>	<b>384,769</b>
<b>Less:</b>			
<b>Own-source income</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	1.2A	108,327	89,784
Interest	1.2B	3,009	3,388
Rental income	1.2C	1,172	1,122
Royalties from program rights		2,837	2,754
Other revenue		276	639
<b>Total own-source revenue</b>		<b>115,621</b>	<b>97,687</b>
<b>Gains</b>			
Gains from sale of assets		3	—
Foreign exchange gains		89	52
<b>Total gains</b>		<b>92</b>	<b>52</b>
<b>Total own-source income</b>		<b>115,713</b>	<b>97,739</b>
<b>Net cost of services</b>			
Revenue from Government	1.2D	281,598	287,370
<b>(Deficit)/Surplus before income tax on continuing operations</b>		<b>(2,049)</b>	<b>340</b>
<b>Other comprehensive income</b>			
Items not subject to subsequent reclassification to net cost of services			
Changes in asset revaluation reserve		10,443	—
Items subject to subsequent reclassification to net cost of services			
(Loss) on cash flow hedging instruments		(300)	—
<b>Total other comprehensive income</b>		<b>10,143</b>	<b>—</b>
<b>Total comprehensive income</b>		<b>8,094</b>	<b>340</b>

The above statement should be read in conjunction with the accompanying notes.

	Notes	2017 \$'000	2016 \$'000
<b>Assets</b>			
<b>Financial assets</b>			
Cash and cash equivalents	2.1A	9,817	16,814
Trade and other receivables	2.1B	27,680	21,123
Other investments	2.1C	15,113	15,534
<b>Total financial assets</b>		<b>52,610</b>	<b>53,471</b>
<b>Non-financial assets</b>			
Land	2.2A	39,860	32,590
Buildings	2.2A	38,070	37,019
Plant and equipment	2.2A	22,554	23,164
Computer software	2.2A	12,998	9,751
Other intangibles	2.2A	9,319	11,609
Inventories	2.2B	74,508	61,864
Other non-financial assets	2.2C	22,113	29,286
<b>Total non-financial assets</b>		<b>219,422</b>	<b>205,283</b>
<b>Total assets</b>		<b>272,032</b>	<b>258,754</b>
<b>Liabilities</b>			
<b>Payables</b>			
Suppliers	2.3A	29,143	28,247
Other payables	2.3B	9,533	7,889
<b>Total payables</b>		<b>38,676</b>	<b>36,136</b>
<b>Interest bearing liabilities</b>			
Leases	2.3C	46	226
<b>Total interest bearing liabilities</b>		<b>46</b>	<b>226</b>
<b>Provisions</b>			
Employee provisions	3.1	24,669	21,803
Other provisions	2.3D	1,172	1,214
<b>Total provisions</b>		<b>25,841</b>	<b>23,017</b>
<b>Total liabilities</b>		<b>64,563</b>	<b>59,379</b>
<b>Net assets</b>		<b>207,469</b>	<b>199,375</b>
<b>Equity</b>			
Retained surplus		28,510	29,630
Reserves		68,556	59,342
Contributed equity		110,403	110,403
<b>Total equity</b>		<b>207,469</b>	<b>199,375</b>

The above statement should be read in conjunction with the accompanying notes.

	Retained surplus		Asset revaluation reserve		Hedge reserve		Contributed equity		Total equity	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
<b>Opening balance</b>										
Balance carried forward from previous period	29,630	28,090	59,342	60,542	–	–	110,403	110,403	199,375	199,035
<b>Comprehensive income</b>										
(Deficit)/ Surplus for the period	(2,049)	340	–	–	–	–	–	–	(2,049)	340
<b>Other comprehensive income</b>										
Asset revaluation	–	–	10,443	–	–	–	–	–	10,443	–
(Loss) on cash flow hedging instrument	–	–	–	–	(300)	–	–	–	(300)	–
<b>Total comprehensive income</b>	<b>(2,049)</b>	<b>340</b>	<b>10,443</b>	<b>–</b>	<b>(300)</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>8,094</b>	<b>340</b>
<b>Transfers between equity components</b>										
Transfer of revaluation gain in relation to assets written off during the year (i)	929	1,200	(929)	(1,200)	–	–	–	–	–	–
<b>Total transfers between equity components</b>	<b>929</b>	<b>1,200</b>	<b>(929)</b>	<b>(1,200)</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>
<b>Closing balance as at 30 June</b>	<b>28,510</b>	<b>29,630</b>	<b>68,856</b>	<b>59,342</b>	<b>(300)</b>	<b>–</b>	<b>110,403</b>	<b>110,403</b>	<b>207,469</b>	<b>199,375</b>

(i) During the year the Corporation wrote off plant and equipment that had previously been revalued upwards by \$0.93m (2016: \$1.2m)  
(Refer Note 1.1D). At the time of write off this asset revaluation surplus was transferred to retained surplus.

The above statement should be read in conjunction with the accompanying notes.

	Notes	2017 \$'000	2016 \$'000
<b>Operating activities</b>			
<b>Cash received</b>			
Receipts from Government		281,598	287,370
Sale of goods and rendering of services		115,594	94,926
Interest		2,925	3,345
Net GST received		11,681	11,901
<b>Total cash received</b>		411,798	397,542
<b>Cash used</b>			
Employees		(124,531)	(122,242)
Suppliers		(282,706)	(262,905)
Borrowing costs		(8)	(19)
<b>Total cash used</b>		(407,245)	(385,166)
<b>Net cash from operating activities</b>		4,553	12,376
<b>Investing activities</b>			
<b>Cash received</b>			
Proceeds from sales of plant and equipment	3	–	–
Investments		152,891	186,071
<b>Total cash received</b>		152,894	186,071
<b>Cash used</b>			
Purchase of property and equipment		(11,829)	(9,783)
Investments		(152,435)	(185,626)
<b>Total cash used</b>		(164,264)	(195,409)
<b>Net cash used by investing activities</b>		(11,370)	(9,338)
<b>Financing activities</b>			
<b>Cash used</b>			
Finance lease payments		(180)	(167)
<b>Total cash used</b>		(180)	(167)
<b>Net cash used by financing activities</b>		(180)	(167)
<b>Net (decrease)/increase in cash held</b>		(6,997)	2,871
Cash and cash equivalents at the beginning of the reporting period		16,814	13,943
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	9,817	16,814

The above statement should be read in conjunction with the accompanying notes.

### Overview

The financial statements are those of the Special Broadcasting Service Corporation (the "Corporation").

#### (a) The basis of preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- i) *Public Governance, Performance and Accountability (Financial Reporting Rule) 2015* (FRR) for reporting periods ending on or after 1 July 2016; and
- ii) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars, which is the Corporation's functional currency, and values are rounded to the nearest thousand dollars unless otherwise specified.

#### (b) New Australian Accounting Standards

All new, revised, or amending Standards or Interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect on the Corporation's financial statements.

#### Future Australian Accounting Standard Requirements

The following new, revised or amending Standards or Interpretations were issued by the Australian Accounting Standards Board prior to the signing of the statements by the directors and chief financial officer which may have an impact on the Corporation's financial statements for future reporting periods:

Standard/ Interpretation	Application date *	Nature of impending change/s in accounting policy and likely impact on initial application
AASB 15 Revenue from Contracts with Customers	1 July 2018	AASB 15: establishes principles for reporting information about the nature, amount, timing and uncertainty of revenue and cash flows arising from an entity's contracts with customers, with revenue recognised as 'performance obligations' are satisfied; and – will apply to contracts of not-for-profit entities that are exchange transactions. AASB 1004 <i>Contributions</i> will continue to apply to non-exchange transactions.  Likely impact: The Corporation is yet to undertake a detailed assessment of the impact of AASB 15.
AASB 9 financial instruments	1 July 2018	AASB 9 now incorporates: – the classification and measurement requirements for financial assets and for financial liabilities, and the recognition and derecognition requirements for financial instruments; – requirements for impairment of financial assets; and – hedge accounting.  Likely impact: The Corporation is yet to undertake a detailed assessment of the impact of AASB 9.
AASB 16 Leases	1 July 2019	AASB 16 effectively treats all leases as finance leases for lessees. Other things to note are: – short-term leases (less than 12 months) and leases of low-value assets (such as personal computers) are exempt from the lease accounting requirements. – changes in accounting over the life of the lease with recognition of a front-loaded pattern of expense for most leases being required. – lessor accounting will remain similar to current practice.  Likely impact: The Corporation is yet to undertake a detailed assessment of the impact of AASB 16.

\* The Corporation's expected initial application date is when the accounting standard becomes operative at the beginning of the Corporation's reporting period.

All other new, revised or amending Standards or Interpretations that were issued prior to the sign-off date and are applicable to future reporting periods are not expected to have a future material impact on the Corporation's financial statements.

**(c) Significant accounting judgements and estimates**

In the process of applying the accounting policies, the Corporation has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- Valuation of land, buildings, plant and equipment and intangibles as detailed in Note 2.2A.
- Program amortisation as detailed in Note 2.2B.
- Long service leave as detailed in Note 3.1.
- Redundancy provision as detailed in Note 3.1.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

**(d) Taxation**

The Corporation is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

**(e) Foreign exchange**

Transactions denominated in a foreign currency are converted at the effective exchange rate on the date of the transaction.

The Corporation enters into foreign currency hedging arrangements to protect its purchasing power in relation to foreign currency exposures. Expenditures denominated in foreign currencies are converted to Australian dollars at the exchange rates prevailing at the date of the transaction or at the hedged rate.

All the gains and losses are taken to profit or loss with the exception of forward exchange contracts that are classified as cash flow hedges used to hedge highly probable transactions. Gains and losses on cash flow hedges held at balance date are taken to equity.

**(f) Events after the reporting period**

There was no subsequent event that had the potential to significantly affect the ongoing structure and financial activities of the Corporation.

**1. Financial Performance**

This section analyses the financial performance of the Corporation for the year ended 30 June 2017.

**1.1. Expenses**

	Notes	2017 \$'000	2016 \$'000
<b>1.1A Employee benefits</b>			
Wages and salaries		100,963	93,181
Superannuation			
Defined contribution plans		4,524	4,300
Defined benefit plans		9,672	9,112
Leave and other entitlements		14,241	11,012
<b>Total employee benefits</b>		129,400	117,605
<b>Accounting Policy</b>			
Accounting policies for employee related expenses are contained under Note 3, People and relationships.			
<b>1.1B Suppliers</b>			
<b>Goods and services supplied or rendered</b>			
Materials and minor items		8,890	8,538
Office supplies		1,874	1,563
Other program purchases		25,769	24,527
Broadcasting		78,970	86,259
Administrative expenses		48,006	43,278
Contract staff		30,088	26,300
Production services		6,441	3,542
Audit fees		131	131
<b>Total goods and services supplied or rendered</b>		200,169	194,138
Goods supplied		36,533	34,628
Services rendered		163,636	159,510
<b>Total goods and services supplied or rendered</b>		200,169	194,138
<b>Other supplier expenses</b>			
Operating lease rentals	(i)	3,917	3,574
Workers' compensation premiums		1,133	726
<b>Total other supplier expenses</b>		5,050	4,300
<b>Total suppliers</b>		205,219	198,438

## 1. Financial Performance (continued)

## 1.1 Expenses (continued)

## 1.1B Suppliers (continued)

Nature of lease	General description of leasing arrangement																
i)	<ul style="list-style-type: none"> <li>– Leases for office accommodation Lease payments are subject to annual increases in line with the Consumer Price Index or Market Value. The leases are renewable.</li> <li>– Leases of computer equipment The leases for computer equipment are for a period of three or four years. Options to extend leased terms are available at discounted prices.</li> <li>– Leases of motor vehicles No contingent rentals exist, and no renewal or purchase options are available.</li> </ul>																
	<b>Commitments for minimum payments in relation to operating leases are payable as follows:</b>																
	<table border="1"> <thead> <tr> <th></th> <th>Notes</th> <th>2017 \$'000</th> <th>2016 \$'000</th> </tr> </thead> <tbody> <tr> <td>Within 1 year</td> <td></td> <td>1,726</td> <td>2,579</td> </tr> <tr> <td>Between 1 to 5 years</td> <td></td> <td>1,173</td> <td>1,991</td> </tr> <tr> <td><b>Total operating lease commitments</b></td> <td></td> <td><b>2,899</b></td> <td><b>4,570</b></td> </tr> </tbody> </table>		Notes	2017 \$'000	2016 \$'000	Within 1 year		1,726	2,579	Between 1 to 5 years		1,173	1,991	<b>Total operating lease commitments</b>		<b>2,899</b>	<b>4,570</b>
	Notes	2017 \$'000	2016 \$'000														
Within 1 year		1,726	2,579														
Between 1 to 5 years		1,173	1,991														
<b>Total operating lease commitments</b>		<b>2,899</b>	<b>4,570</b>														

## Accounting Policy

Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount. The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

## 1.1C Finance costs

Finance lease	8	18
Unwinding of discount – provision for restoration	50	48
<b>Total finance costs</b>	<b>58</b>	<b>66</b>

## Accounting Policy

All borrowing costs are expensed as incurred.

## 1.1D Write-down and impairment of assets

Financial instruments	(i)	22	103
Plant and equipment	(ii)	79	1,277
Intangible assets	(iii)	2,685	234
<b>Total write-down and impairment of assets</b>		<b>2,786</b>	<b>1,614</b>

- (i) Impairment on financial instruments relates to the write-off of receivables during the period.
- (ii) Plant and equipment assets assessed as impaired due to wear and tear (2016: \$1.277m impairment was in relation to Broadcast equipment assessed as impaired due to outsourcing).
- (iii) PAN TV carrying value assessed as impaired due to contract expiration in January 2018. Refer note 2.2A for more details.

## 1.2. Own-source and Government revenue

## Own-source revenue

## 1.2A Sale of goods and rendering of services

	2017 \$'000	2016 \$'000
Sale of goods	1,608	3,333
Rendering of services	106,719	86,451
<b>Total sale of goods and rendering of services</b>	<b>108,327</b>	<b>89,784</b>

## Accounting Policy

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) the Corporation retains no managerial involvement or effective control over the goods;

Receivables for goods and services, which have 30 or 45 day terms, are recognised at the nominal amounts due less any impairment allowance amount. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

## 1.2B Interest Income

## Deposits

<b>Total interest</b>	<b>3,009</b>	<b>3,388</b>
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## Accounting Policy

Interest revenue is recognised using the effective interest method.

## 1.2C Rental Income

## Operating lease rental income

<b>Total rental income</b>	<b>1,172</b>	<b>1,122</b>
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## Lease rental income commitments

Commitments for lease rental income receivables are as follows:

Within 1 year	1,138	203
Between 1 to 5 years	1,952	116
<b>Total rental income commitments</b>	<b>3,090</b>	<b>319</b>

## Accounting Policy

Refer to accounting policy under Note 1.2A "Sale of goods and rendering of services".

## 1.2D Revenue from Government

## Department of Communications and the Arts – Corporation payment item

<b>Total revenue from Government</b>	<b>281,598</b>	<b>287,370</b>
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## Accounting Policy

Funding received or receivable from the Department of Communications and the Arts (appropriated to the Department of Communications and the Arts as a corporate Commonwealth entity payment item for payment to the Corporation) is recognised as Revenue from Government by the Corporation unless the funding is in the nature of an equity injection or a loan.

**2. Financial Position**

This section analyses the Corporation's assets used to conduct its operations and the operating liabilities incurred as a result.

Employee related information is disclosed in the People and Relationships section.

**2.1. Financial assets**

	Notes	2017 \$'000	2016 \$'000
<b>2.1A Cash and cash equivalents</b>			
Cash on hand or on deposit		9,817	16,814
<b>Total cash and cash equivalents</b>		<b>9,817</b>	<b>16,814</b>
<b>2.1B Trade and other receivables</b>			
<b>Goods and services receivables</b>			
Goods and services	(i)	25,411	18,089
<b>Total goods and services receivables</b>		<b>25,411</b>	<b>18,089</b>
<b>Other receivables</b>			
Net GST receivable from the Australian Taxation Office		2,329	3,092
Interest		20	4
<b>Total other receivables</b>		<b>2,349</b>	<b>3,096</b>
<b>Total trade and other receivables (gross)</b>		<b>27,760</b>	<b>21,185</b>
<b>Less impairment allowance</b>			
Goods and services		(80)	(62)
<b>Total trade and other receivables (net)</b>		<b>27,680</b>	<b>21,123</b>

(i) The majority of goods and services receivables relate to advertising agencies and pay TV subscription fees. All trade and other receivables are expected to be recovered within 12 months.

Credit terms were 45 days for advertising (2016: 45 days) and 30 days for all other trade receivables. (2016: 30 days).

**Accounting Policy***Loans and receivables*

Trade receivables, loans and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

*Effective interest method*

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

**2.1B Trade and other receivables (continued)****Reconciliation of the impairment allowance**

In the current year \$18k was recognised as an increase in the impairment allowance (2016: \$14k).

**Accounting Policy**

Financial assets are assessed for impairment at the end of each reporting period. The Corporation's financial instruments are measured on the cost basis. Interest-earning financial assets and liabilities are measured using the effective interest rate method, whereby interest income is allocated over the term of the instrument to achieve a constant rate of return.

	2017 \$'000	2016 \$'000
<b>2.1C Other investments</b>		
Term deposits	15,113	15,534
<b>Total other investments</b>	<b>15,113</b>	<b>15,534</b>
<b>Other investments expected to be recovered:</b>		
No more than 12 months	15,113	15,534
<b>Total other investments</b>	<b>15,113</b>	<b>15,534</b>

The Corporation has a series of investments with banks and other financial institutions. The investments are made under Section 59(1)(b) of the PGPA Act. The Corporation's investments have Standard & Poors credit ratings of A- or higher, and are not deemed to be impaired.

## 2. Financial position (continued)

## 2.2. Non-financial assets

## 2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles

	Buildings on freehold Land \$'000	Leasehold improve- ments Land \$'000	Buildings \$'000	Plant and equipment \$'000	Computer software <sup>1</sup> \$'000	Other intangibles <sup>2</sup> \$'000	Total \$'000
<b>As at 1 July 2016</b>							
Gross book value	32,590	38,500	2,605	41,105	26,369	20,908	11,850 132,822
Accumulated depreciation and impairment	–	(2,652)	(1,434)	(4,086)	(3,205)	(11,157)	(241) (18,689)
<b>Total as at 1 July 2016</b>	<b>32,590</b>	<b>35,848</b>	<b>1,171</b>	<b>37,019</b>	<b>23,164</b>	<b>9,751</b>	<b>11,609 114,133</b>
Additions	–	–	–	–	5,827	6,002	– 11,829
Revaluations recognised in other comprehensive income	7,270	3,076	6	3,082	–	–	– 10,352
Depreciation	–	(1,324)	(707)	(2,031)	(6,360)	(2,753)	– (11,144)
Impairment:							
– Cost	–	–	–	–	–	(2,290)	(2,290)
– Accumulated depreciation	–	–	–	–	–	–	–
Retirements:							
– Cost	–	–	–	–	(5,186)	(651)	– (5,837)
– Accumulated depreciation	–	–	–	–	5,109	649	– 5,758
<b>Total as at 30 June 2017</b>	<b>39,860</b>	<b>37,600</b>	<b>470</b>	<b>38,070</b>	<b>22,554</b>	<b>12,998</b>	<b>9,319 122,801</b>
<b>Total as at 30 June 2017 represented by</b>							
Gross book value	39,860	37,600	1,608	39,208	27,010	26,259	11,850 144,187
Accumulated depreciation and impairment	–	–	(1,138)	(1,138)	(4,456)	(13,261)	(2,531) (21,386)
<b>Total as at 30 June 2017</b>	<b>39,860</b>	<b>37,600</b>	<b>470</b>	<b>38,070</b>	<b>22,554</b>	<b>12,998</b>	<b>9,319 122,801</b>

1. The carrying amount of computer software included \$3.56m of purchased software (2016: \$3.78m) and \$9.44m of internally generated software (2016: \$5.97m).

2. Goodwill is not amortised, but is assessed annually for impairment (based on its "fair value" or "value in use" calculated using the net present value of estimated future net cash inflows of the cash-generating unit (CGU) to which it has been allocated). In 2017, the amount of goodwill recognised was reviewed, using estimated cash inflows assuming a risk adjusted pre-tax discount rate of 14.5% (2016: 10%). On that basis, goodwill recognised as a result of the PAN TV acquisition was assessed as impaired and its carrying value was written down by \$2.685m to its recoverable amount as at 30 June 2017. Included in this number was the write down of intangibles of \$2.290m.

There were no indicators of impairment for any other intangible assets as at 30 June 2017.

No intangible assets are expected to be sold or disposed of within the next 12 months.

## Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 4.2.

In the current year, an independent valuer conducted a revaluation of land, building and leasehold improvements. Other plant and equipment were revalued by an independent valuer in 2015. No land or buildings are expected to be sold or disposed of within the next 12 months.

Where no independent valuation has been undertaken, an annual impairment assessment is made to ensure that the carrying amount of assets is not materially different from fair value as at reporting date. There were no indicators of impairment for any plant and equipment in the current year, other than amounts per Note 1.1D.

## Contractual commitments for the acquisition of property, plant, equipment and other intangibles

At 30 June 2017, the Corporation had a total contractual commitment of \$1.404m (2016: \$1.627m) for the acquisition of television and radio broadcasting equipment, and building improvements.

The Corporation has contractual commitments of \$0.032m (2016: \$1.793m) for the acquisition of intangible assets.

## 2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (continued)

## Accounting Policy

## Acquisition of assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

## Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the Corporation where there exists an obligation to restore the property to its original condition. These costs are included in the value of the Corporation's leasehold improvements with a corresponding provision for the 'make good' recognised at net present value. The increase in the net present value through the passage of time, or "unwinding of the discounted value", is recognised as a finance cost. Refer Note 2.3D.

## Revaluations

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the profit/loss. Revaluation decrements for a class of assets are recognised directly in the profit/loss except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount.

## "Make good" under revaluation model

Changes in "make good" provisions under the revaluation model are the reverse of revaluations of the related asset, the only difference being the account affected (asset or provision).

A decrease in the provision for "make good" (similar to a revaluation increase of the related asset) is credited to asset revaluation reserve unless it reverses a previous increase which was recognised in Statement of Comprehensive Income.

Asset Class	Fair value measured at
Land	Market selling price
Buildings excl. leasehold improvements	Income approach
Leasehold improvements	Depreciated replacement cost
Plant and equipment	Market selling price or depreciated replacement cost

**2. Financial position (continued)****2.2 Non-financial assets****2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles***Depreciation*

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Corporation using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Class of non-financial assets	2016–2017	Avg	2015–2016	Avg
Buildings	50 years	50	50 years	50
Leasehold improvements	Lease term	15	Lease term	15
Property, plant and equipment	3 to 20 years	7	3 to 20 years	7
Intangibles (excluding goodwill and trademark)	5 to 7 years	6	5 to 7 years	6

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in the reconciliation of the opening and closing balances of property, plant and equipment of this note.

Leasehold improvements are amortised on a straight line basis over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements.

*Impairment*

All assets were assessed for impairment at 30 June 2017. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset.

*Derecognition*

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

*Intangibles*

The Corporation's intangibles comprise purchased and internally developed software for internal use, goodwill, contract rights and trademark. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. All software assets were assessed for indications of impairment as at 30 June 2017. The useful lives of the Corporation's software are 5 to 7 years (2016: 5 to 7 years).

*Goodwill*

Goodwill is recognised on purchase of a business unit in accordance with AASB 3 "Business Combinations". Goodwill is tested for impairment annually.

*Contract rights and trademark*

Contract rights are amortised over their anticipated useful lives (6 years). Trademark is not amortised as it has an indefinite useful life, but is tested for impairment annually.

**2.2B Program inventories**

	Notes	2017 \$'000	2016 \$'000
Program acquisitions – at cost		91,001	62,926
Accumulated amortisation		(70,579)	(43,251)
		20,422	19,675
Commissioned programs – at cost		97,885	73,565
Accumulated amortisation		(68,132)	(48,785)
		29,753	24,780
Commissioned programs – in progress		24,333	17,409
<b>Total inventories</b>	(i)	<b>74,508</b>	61,864

(i) A review of programs and amortisation is undertaken annually, which resulted in an amount of \$10.005m being written off in 2017 (2016: \$14.431m).

During 2017, \$50.753m of program inventories was recognised as amortisation expense (2016: \$55.356m), including the above impaired content write off.

**Accounting Policy**

Program costs are capitalised as inventory and amortised over time to reflect their expected usage.

*Program acquisitions*

Program acquisitions are amortised on a straight line basis over the shorter of three years or licence period (for movies), or over the shorter period of two years or licence period (for documentaries and other overseas purchased programs).

*Commissioned programs*

Commissioned programs are valued at cost, and amortised on a straight line basis over the shorter of four years or licence period.

Some programs are fully amortised in the current period. All internally produced news and current affairs programs, as well as sports events, are expensed immediately at the time the expense is incurred.

**2.2C Other non-financial assets**

Prepayments:			
– Other		17,299	24,078
– Programs	(i)	4,814	5,208
<b>Total other non-financial assets</b>		<b>22,113</b>	29,286

No indicators of impairment were found for other non-financial assets.

(i) Amortisation for prepaid programs commences once the licence period starts. As at 30 June 2017 the licence period for these prepaid programs had not commenced.

## 2. Financial Position (continued)

## 2.3. Payables

	Notes	2017 \$'000	2016 \$'000
<b>2.3A Suppliers</b>			
Trade creditors and accruals		29,143	28,247

Settlement was usually made within 30 days.

## 2.3B Other payables

Salaries and wages		4,379	2,473
Superannuation		212	114
Prepayments received/earned income		1,385	2,035
Payable to Government	(i)	3,151	3,151
Other payables		406	116
<b>Total other payables</b>		<b>9,533</b>	<b>7,889</b>

(i) The Corporation received funds from Government for providing broadcasting. An amount is payable to the Government for program work which has come to an end.

## 2.3C Leases

Finance lease		46	226
<b>Total leases</b>		<b>46</b>	<b>226</b>

## Leases expected to be settled:

Within 1 year:			
Minimum lease payments		46	187
Future finance charges		–	(8)
Between 1 to 5 years:			
Minimum lease payments		–	47
Future finance charges		–	–
<b>Total leases</b>		<b>46</b>	<b>226</b>

The finance lease is in relation to equipment needed to upgrade the Corporation's storage area network. The non-cancellable lease is for a fixed term of five years commencing 2013. The interest rate implicit in the lease is 5.9%, with the residual value guaranteed at \$1 at the end of the lease term. There are no other finance leases.

## Accounting Policy

Refer to accounting policy under Note 1.1B.

	Notes	2017 \$'000	2016 \$'000
<b>2.3D Other Provisions</b>			
<b>Provision for restoration as at 1 July</b>		<b>1,214</b>	<b>1,166</b>
Revaluation adjustment		(91)	–
Unwinding of discount or change in discount rate		49	48
<b>Total as at 30 June</b>		<b>1,172</b>	<b>1,214</b>

The Corporation currently has an agreement for the leasing of premises at Federation Square Melbourne which has provisions requiring the Corporation to restore ("make good") the premises to its original condition at the conclusion of the lease.

The provision is assessed as the present value of estimated restoration costs upon expiry of the lease in November 2017.

As at 30 June 2017, the provision for restoration was reassessed as part of the valuation of land, buildings and leasehold improvements. This resulted in a reduction of \$91k in the provision of restoration. This write down was recorded against the asset revaluation reserve.

## 3. People and relationships

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

	2017 \$'000	2016 \$'000
<b>3.1. Employee provisions</b>		
Leave	24,468	21,527
Separation and redundancies	201	276
<b>Total employee provisions</b>	<b>24,669</b>	<b>21,803</b>

## Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

## Leave

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the Corporation is estimated to be less than the annual entitlements for sick leave. The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the work of an actuary as at 30 June 2017.

## Separation and redundancy

Provision is made for separation and redundancy benefit payments. The Corporation recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

## Superannuation

The Corporation's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Corporation makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Corporation accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June per Note 2.3B represents outstanding contributions.

## 3. People and relationships (continued)

## 3.2. Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity. The Corporation has determined the key management personnel to be its Board Directors, the Chief Executive and all direct reports of the Chief Executive. Key management personnel remuneration is reported in the table below:

	2017 \$	2016 \$
Short-term employee benefits	3,799,844	3,585,464
Post-employment benefits	407,221	368,568
Other long-term benefits	343,112	289,010
Termination benefits	15,000	130,469
<b>Total key management personnel remuneration expenses</b>	<b>4,565,177</b>	<b>4,373,511</b>

The total numbers of key management personnel that are included in the above table are 19 individuals (2016: 18 individuals).

The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Corporation.

## 3.3. Related party disclosures

## 3.3(a) Related party relationships

The Corporation is an Australian Government controlled entity. Related parties to the Corporation are directors (executive or otherwise), key management personnel including the Portfolio Minister and other Australian Government entities.

## 3.3(b) Transactions with related parties

Given the breadth of Government activities, related parties may transact with the Government sector in the same capacity as ordinary citizens. Such transactions include the payment of goods and services taxes and fringe benefits taxes. Transactions between related parties are on normal commercial terms and conditions, which are no more favourable than those available to other parties. These transactions have not been separately disclosed in this note.

The following transaction with related parties occurred during the financial year:

(i) In 2017, the Corporation entered into agreements with two director-related entities, Goolarri Media Enterprises and Ramu Productions, for the production of specific programs. These entities are related to Dorothy West, a director of SBS. All services were provided at arm's length for \$42,020 (2016: \$108,000).

Given consideration to relationships with related entities and transactions entered into during the reporting period by the Corporation, it has been determined that there are no other related party transaction to be separately disclosed.

## 4. Managing uncertainties

This section analyses how the Corporation manages financial risks within its operating environment.

## 4.1. Financial instruments

## 4.1A Categories of financial instruments

	Notes	2017 \$'000	2016 \$'000
<b>Financial assets</b>			
<b>Held-to-maturity investments</b>			
Term deposits	2.1C	15,113	15,534
Held-to-maturity investments		15,113	15,534
<b>Loans and receivables</b>			
Cash and cash equivalents	2.1A	9,817	16,814
Trade and other receivables	2.1B	27,680	21,123
<b>Total loans and receivables</b>		<b>37,497</b>	<b>37,937</b>
<b>Total financial assets</b>		<b>52,610</b>	<b>53,471</b>
<b>Financial liabilities</b>			
<b>Financial liabilities measured at amortised cost</b>			
Finance lease	2.3C	46	226
Suppliers – trade creditors	2.3A	29,143	28,247
Payable to Government	2.3B	3,151	3,151
Other payables (salaries and superannuation)	2.3B	4,591	2,587
<b>Total financial liabilities measured at amortised cost</b>		<b>36,931</b>	<b>34,211</b>
<b>Total financial liabilities</b>		<b>36,931</b>	<b>34,211</b>

The Corporation's investments are held to maturity, and are not held for sale. No change in fair value has been recognised in the Statement of Comprehensive Income. No financial asset was pledged, nor held as collateral, in 2017 (2016: Nil).

The Corporation has established financial risk management policies to identify and analyse the risks faced by the Corporation in maximising its return on investments. There has been no change in the policies from the previous period.

**4. Managing uncertainty (continued)****4.1 Financial instruments (continued)****4.1A Categories of financial instruments (continued)****Accounting Policy***Financial assets*

The Corporation classifies its financial assets in the following categories:

- a) financial assets at fair value through profit or loss;
- b) held-to-maturity investments;
- c) available-for-sale financial assets; and
- d) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

*Effective interest method*

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

*Financial assets at fair value through profit or loss*

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- a) have been acquired principally for the purpose of selling in the near future;
- b) are derivatives that are not designated and effective as a hedging instrument; or
- c) are parts of an identified portfolio of financial instruments that the entity manages together and has a recent actual pattern of short-term profit-taking.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

*Available-for-sale financial assets*

Available-for-sale financial assets are non-derivatives that are either designated in this category or not classified in any of the other categories.

Available-for-sale financial assets are recorded at fair value. Gains and losses arising from changes in fair value are recognised directly in reserves (equity) with the exception of impairment losses. Interest is calculated using the effective interest method and foreign exchange gains and losses on monetary assets are recognised directly in profit or loss. Where the asset is disposed of or is determined to be impaired, part (or all) of the cumulative gain or loss previously recognised in the reserve is included in surplus and deficit for the period.

*Held-to-maturity investments*

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the Corporation has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

The Corporation has a series of investments with banks and other financial institutions for funds not immediately required for operational expenditure. They are held-to-maturity investments (term deposits) which are measured at amortised cost using the effective interest method.

*Impairment of financial assets*

Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost – if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

Available for sale financial assets – if there is objective evidence that an impairment loss on an available-for-sale financial asset has been incurred, the amount of the difference between its cost, less principal repayments and amortisation, and its current fair value, less any impairment loss previously recognised in expenses, is transferred from equity to the Statement of Comprehensive Income.

Financial assets held at cost – if there is objective evidence that an impairment loss has been incurred, the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

*Financial liabilities*

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

*Financial liabilities at fair value through profit or loss*

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

*Other financial liabilities*

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

**4.1B Net gains or losses on financial assets**

	Notes	2017 \$'000	2016 \$'000
<b>Held-to-maturity investments</b>			
Interest revenue	1.2B	3,009	3,388
<b>Net gains on held-to-maturity investments</b>		3,009	3,388
<b>Loans and receivables</b>			
Exchange gains	8	39	39
<b>Net gains on loans and receivables</b>		8	39
<b>Net gains on financial assets</b>		3,017	3,427

*Accounting Policy*

There were no other gains or losses arising from financial assets other than interest revenue and exchange rate gains or losses.

**4.2 Fair value measurement**

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the Statement of Financial Position do not apply the fair value hierarchy.

As at 30 June 2017, the Corporation held investments (held-to-maturity) for which fair values have been calculated, and disclosed in this note. The fair values of the held-to-maturity investments are calculated on the basis of discounted cash flows using current interest rates (at 30 June 2017) for investments and liabilities with similar market and credit risk profiles. The fair values of cash, receivables for goods and services, and trade creditors approximate their carrying amounts.

No change in fair value disclosed in this note has been, nor is required to be, recognised in profit and loss. They are held to maturity, and are not held for sale. There are no unrecognised financial assets or liabilities.

*Accounting Policy*

Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

The Corporation deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period in line with AASB 13 *Fair Value Measurement*.

## 4. Managing uncertainties (continued)

## 4.2. Fair value measurement (continued)

## 4.2A Fair value measurement

	Fair value measurements at the end of reporting period <sup>1</sup>	
	2017 \$'000	2016 \$'000
<b>Financial assets</b>		
Cash and cash equivalents	9,817	16,814
Trade and receivables	27,680	21,123
<b>Total financial assets</b>	<b>37,497</b>	<b>37,937</b>
<b>Non-financial assets<sup>3</sup></b>		
Land (Craigieburn) <sup>2</sup>	7,860	6,590
Land (Sydney)	32,000	26,000
Buildings on freehold land	37,600	35,848
Leasehold improvements	470	1,171
Other plant and equipment	22,554	23,165
<b>Total non-financial assets</b>	<b>100,484</b>	<b>92,774</b>
<b>Total fair value measurements of assets in the Statement of Financial Position</b>	<b>137,981</b>	<b>130,711</b>
<b>Assets not measured at fair value in the Statement of Financial Position</b>		
Investment	15,113	15,534
<b>Financial liabilities</b>		
Finance lease liabilities	46	226
Suppliers – trade creditors	29,143	28,247
Payable to Government	3,151	3,151
Other payables (salaries and superannuation)	4,591	2,587
<b>Total financial liabilities</b>	<b>36,931</b>	<b>34,211</b>
<b>Total fair value measurements of liabilities in the Statement of Financial position</b>	<b>36,931</b>	<b>34,211</b>
<b>Liabilities not measured at fair value in the Statement of Financial position</b>	<b>–</b>	<b>–</b>

1. The Corporation did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2017.

2. Fair value measurements – highest and best use differs from current use for non-financial assets (NFAs).

The existing use of the Corporation's land holding in Craigieburn as a transmission site is not considered to be equivalent to its highest and best use. However its fair value measurement has been assessed at the asset's highest and best use for residential purposes in accordance with the requirements of AASB 113 Fair Value Measurement.

3. Recurring and non-recurring fair value measurements – valuation processes.

The Corporation tests the procedures of the valuation model as an internal management review at least once every 12 months (with a formal revaluation undertaken once every three years). If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation.

## 4.2A Fair value measurement (continued)

Significant inputs utilised by the Corporation are derived and evaluated as follows:

*Land and Buildings**Land – Price per square metre/per hectare*

The Artarmon and Craigieburn land assets have been measured using the market approach by reference to similar transactions within the surrounding locality. The adopted price per square metre has been determined based on professional judgement regarding the comparability of transactions to the subject asset. The existing use of the property at Artarmon is currently considered to be its highest and best use.

The land asset at Craigieburn is not currently used at its highest and best use. The Corporation valued the land at its highest and best use (i.e. an en-globo residential subdivision) as at 30 June 2017. The asset is subject to an encumbrance (lease) until 2023, which is a restriction that would pass to a market participant. The fair value measurement has therefore considered this restriction by subtracting the present value of the lease rent and estimated relocation costs of the lessee as at the reporting date.

*Buildings – Market Rental and Capitalisation Rate*

The income capitalisation approach has been adopted to determine the fair value of the buildings asset class. Under the income capitalisation approach the net market rental is capitalised at an appropriate yield as determined from comparable sales transactions. The analysis and selection of an appropriate market rental and yield from evidence with varying degrees of comparability to the subject property is determined based on professional judgement.

*Property, Plant and Equipment – Consumed economic benefit/Obsolescence of asset*

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the cost DRC approach. Under the DRC approach the estimated cost to replace the asset is calculated and then adjusted to take into account its consumed economic benefit/asset obsolescence (accumulated depreciation). Consumed economic benefit/asset obsolescence has been determined based on professional judgment regarding physical, economic and external obsolescence factors relevant to the asset under consideration.

The weighted average is determined by assessing the fair value measurement as a proportion of the total fair value for the class against the total useful life of each asset.

## 5. Budgetary reports and explanations of major variances

The following tables provide a comparison between the 2016–17 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2016–17 financial statements. The Budget is not audited.

Variances are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10%; and
- the variance between budget and actual is greater than 2% of the relevant category (Income, Expenses and Equity totals); or
- an item below this threshold but is considered important for the reader's understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance of the Corporation.

## 5. Budgetary reports and explanations of major variances (continued)

## 5.1. Budgetary Reports

## Statement of Comprehensive Income for the year ended 30 June 2017

	Notes	Actual			Budget estimate					
		Original <sup>1</sup>		Variance <sup>2</sup>	Original <sup>1</sup>		Variance <sup>2</sup>			
		2017 \$'000	2017 \$'000		2017 \$'000	2017 \$'000				
<b>Net cost of services</b>										
<b>Expenses</b>										
Employee benefits	5.2(i)	129,400	120,621	8,779						
Suppliers	5.2(iii), 5.2(vii)	205,219	201,699	3,520						
Finance costs		58	56	2						
Write-down and impairment of assets	5.2(viii)	2,786	—	2,786						
Depreciation and amortisation		11,144	12,526	(1,382)						
Program inventory amortisation	5.2(ii)	50,753	43,668	7,085						
<b>Total expenses</b>		<b>399,360</b>	<b>378,570</b>	<b>20,790</b>						
Less:										
Own-source income										
Own-source revenue										
Sale of goods and rendering of services	5.2(iii)	108,327	89,603	18,724						
Interest		3,009	3,400	(391)						
Rental income		1,172	1,138	34						
Royalties from program rights		2,837	2,845	(8)						
Other revenue		276	452	(176)						
<b>Total own-source revenue</b>		<b>115,621</b>	<b>97,438</b>	<b>18,183</b>						
Gains										
Gains from sale of assets		3	—	3						
Foreign exchange gains		89	—	89						
<b>Total gains</b>		<b>92</b>	<b>—</b>	<b>92</b>						
<b>Total own-source income</b>		<b>115,713</b>	<b>97,438</b>	<b>18,275</b>						
<b>Net cost of services</b>		<b>283,647</b>	<b>281,132</b>	<b>2,515</b>						
<b>Revenue from Government</b>		<b>281,598</b>	<b>281,598</b>	<b>—</b>						
<b>(Deficit)/Surplus before income tax on continuing operations</b>		<b>(2,049)</b>	<b>466</b>	<b>(2,515)</b>						
<b>Other comprehensive income</b>										
Items not subject to subsequent reclassification to net cost of services										
Changes in asset revaluation reserve	5.2(vi)	10,443	—	10,443						
Items subject to subsequent reclassification to net cost of services										
(Loss) on cash flow hedging instruments		(300)	—	(300)						
<b>Total other comprehensive income</b>		<b>10,143</b>	<b>—</b>	<b>10,143</b>						
<b>Total comprehensive income</b>		<b>8,094</b>	<b>466</b>	<b>7,628</b>						

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2016–17 PBS).

2. Between the actual and original budgeted amounts for 2017. Explanations of major variances are provided further below.

## Statement of Financial Position for not-for-profit Reporting Entities as at 30 June 2017

	Notes	Actual			Budget estimate					
		Original <sup>1</sup>		Variance <sup>2</sup>	Original <sup>1</sup>		Variance <sup>2</sup>			
		2017 \$'000	2017 \$'000		2017 \$'000	2017 \$'000				
<b>Assets</b>										
<b>Financial assets</b>										
Cash and cash equivalents				5.2(iii)	9,817	5,644	4,173			
Trade and other receivables				5.2(iii)	27,680	17,088	10,592			
Other investments				5.2(iii)	15,113	9,934	5,179			
<b>Total financial assets</b>					<b>52,610</b>	<b>32,666</b>	<b>19,944</b>			
<b>Non-financial assets</b>										
Land				5.2(vi)	39,860	32,590	7,270			
Buildings				5.2(vi)	38,070	35,587	2,483			
Plant and equipment					22,554	25,210	(2,656)			
Computer software						12,998	11,231			
Other intangibles						9,319	11,629			
Inventories				5.2(ii)	74,508	75,561	(1,053)			
Other non-financial assets				5.2(ix)	22,113	31,344	(9,231)			
<b>Total non-financial assets</b>					<b>219,422</b>	<b>223,152</b>	<b>(3,730)</b>			
<b>Total assets</b>					<b>272,032</b>	<b>255,818</b>	<b>16,214</b>			
<b>Liabilities</b>										
<b>Payables</b>										
Suppliers				5.2(v), 5.2(vii)	29,143	26,118	3,025			
Other payables				5.2(v)	9,533	6,692	2,841			
<b>Total payables</b>					<b>38,676</b>	<b>32,810</b>	<b>5,866</b>			
<b>Interest bearing liabilities</b>										
Leases					46	44	2			
<b>Total interest bearing liabilities</b>					<b>46</b>	<b>44</b>	<b>2</b>			
<b>Provisions</b>										
Employee provisions				5.2(i)	24,669	21,832	2,837			
Other provisions					1,172	1,264	(92)			
<b>Total provisions</b>					<b>25,841</b>	<b>23,096</b>	<b>2,745</b>			
<b>Total liabilities</b>					<b>64,563</b>	<b>55,950</b>	<b>8,613</b>			
<b>Net assets</b>					<b>207,469</b>	<b>199,868</b>	<b>7,601</b>			
<b>Equity</b>										
Retained surplus					28,510	28,923	(413)			
Reserves				5.2(vi)	68,556	60,542	8,014			
Contributed equity					110,403	110,403	—			
<b>Total equity</b>					<b>207,469</b>	<b>199,868</b>	<b>7,601</b>			

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2016–17 PBS).

2. Between the actual and original budgeted amounts for 2017. Explanations of major variances are provided further below.



## 5. Budgetary reports and explanations of major variances (continued)

### 5.2. Major budget variances for 2017

Explanations of major variances	Affected line items (and statement)
<b>(i) Employee benefits and provisions</b> The employee expenditure was higher than budgeted largely due to increased activity, such as that associated with transition to Digital, the increased valuation of employee entitlements following an actuarial review and increase in salaries resulting from the finalisation of the new Enterprise Agreement.	Employee benefits expense (Statement of Comprehensive Income); Employee provisions (Statement of Financial Position); Operating cash used – employees (Cash Flow Statement).
<b>(ii) Program inventory and amortisation</b> Inventory comprises of purchased program rights and commissioned content. The acquisition and respective amortisation pattern varied compared to original budget to reflect market conditions and program utilisation. Refer to accounting policy in Note 2.2B.	Program inventory amortisation (Statement of Comprehensive Income); Inventories (Statement of Financial Position).
<b>(iii) Sale of goods and rendering of services</b> Advertising Sales were higher than budgeted largely due to increased activity and better than budgeted advertising sales and sponsorship performance across Television and Digital platforms. Higher than budgeted revenue was associated with sporting events, as well as newly commissioned content such as The Chef's Line.	Sale of goods and rendering of services (Statement of Comprehensive Income); Sale of goods and rendering of services (Cash Flow Statement); Suppliers expense (Statement of Comprehensive Income); Cash and cash equivalents (Statement of Financial Position); Trade and other receivables (Statement of Financial Position); Investing cash received – Investments (Cash Flow Statement); Investing cash used – Investments (Cash Flow Statement); Other investments (Statement of Financial Position).
<b>(iv) Investing Activities</b> To maximise operating cash flow, funds were placed on short term deposits and rolled-over as and when required to meet operating cash requirements. These funds are actively managed to optimise investment returns.	Investing Activities: Investing cash received – Investments; Investing cash used – Investments (Cash Flow Statement); Other investments (Statement of Financial Position).
<b>(v) Payables</b> Increased liability for supplier payables related to the timing of supplier payments as well as a higher than budgeted expenses.	Suppliers (Statement of Financial Position); Other payables (Statement of Financial Position).
<b>(vi) Land and Buildings</b> Increased value of Land and Buildings due to outcome of 2017 Revaluation. Refer Note 4.2A.	Changes in asset revaluation reserve (Statement of Comprehensive Income); Land (Statement of Financial Position); Buildings (Statement of Financial Position); Asset revaluation (Statement of Changes in Equity).
<b>(vii) Supplier Payments</b> Supplier payments have increased in line with increased investment in content and associated costs. This expenditure is in line with the content strategy.	Suppliers expense (Statement of Comprehensive Income); Suppliers payable (Statement of Financial Position); Operating cash used – Suppliers (Cash Flow Statement).
<b>(viii) Write-down and impairment of assets</b> The write down includes \$2.7m in relation to PAN TV's carrying value written down to its recoverable value.	Write down and impairment of assets (Statement of Comprehensive Income); Other intangibles (Statement of Financial Position).
<b>(ix) Other non-financial assets</b> Decrease in other non-financial assets is due to the revised valuation of sporting rights.	Other non-financial assets (Statement of Financial Position).

<b>Appendix 1</b>	Multilingual Programming
<b>Appendix 2</b>	SBS Television: Broadcast Hours by Genre, Run and Source
<b>Appendix 3</b>	SBS Television – Languages Broadcast
<b>Appendix 4</b>	SBS Television – Cultures Represented
<b>Appendix 5</b>	SBS Television: 2016-17 First Run SBS Commissioned Programs
<b>Appendix 6</b>	SBS Television: Programs commissioned
<b>Appendix 7</b>	SBS Radio: Language programs broadcast
<b>Appendix 8</b>	SBS Radio Schedules
<b>Appendix 9</b>	World Watch: Languages broadcast and source broadcasters
<b>Appendix 10</b>	SBS Television: Language and dialects subtitled
<b>Appendix 11</b>	SBS Television: Audience FTA share, reach and demographics
<b>Appendix 12</b>	SBS Digital Television: Areas served
<b>Appendix 13</b>	SBS Analogue Radio: Areas served
<b>Appendix 14</b>	SBS Digital Radio: Areas served
<b>Appendix 15</b>	SBS Television: Advertisers
<b>Appendix 16</b>	SBS Television: Program sponsorship
<b>Appendix 17</b>	SBS Online: Advertisers
<b>Appendix 18</b>	SBS Radio: Advertisers
<b>Appendix 19</b>	SBS Sponsorships
<b>Appendix 20</b>	SBS Radio: Outside broadcasts
<b>Appendix 21</b>	SBS Executive Remuneration 2016-17

**Summary**

	SBS Television <sup>1</sup>				SBS Radio <sup>2</sup>	
	SBS	SBS VICELAND	NITV	Food Network		
Languages <sup>3</sup>	47	54	44	13	71	
LOTE	3042 (35.1%)	4707 (53.9%)	418 (4.9%)	42 (0.5%)	301	
English	5612 (64.7%)	4028 (46.1%)	8133 (95.1%)	7741 (99.5%)	6.5	
No Dialogue	16 (0.2%)	1 (0)	–	–	–	

1. 24 hour schedule.  
 2. See appendices 7–8.  
 3. SBS Television – number for which more than one hour of programming was broadcast (see Appendix 3); SBS Radio – number of language programs (see appendix 7).

SBS Television	2015–2016		2016–2017	
	Hrs	%	Hrs	%
<b>SBS (24 Hours)</b>				
LOTE	3167	36	3042	35.1
English	5461	63	5612	64.7
No Dialogue	77	.8	16	0.2
<b>Total</b>	<b>8705</b>	<b>100</b>	<b>8670</b>	<b>100</b>
<b>SBS VICELAND (24 Hours)</b>				
LOTE	5236	59	4707	53.9
English	3644	41	4028	46.1
No Dialogue	2	.02	1	0
<b>Total</b>	<b>8882</b>	<b>100</b>	<b>8737</b>	<b>100</b>
<b>NITV (24 Hours)</b>				
LOTE	326	4	418	4.9
English	8109	96	8133	95.1
No Dialogue	–	–	–	–
<b>Total</b>	<b>8437</b>	<b>100</b>	<b>8551</b>	<b>100</b>
<b>FOOD NETWORK (24 Hours)</b>				
LOTE	50	1	42	0.5
English	4923	99	7741	99.5
No Dialogue	–	–	–	–
<b>Total</b>	<b>4973</b>	<b>100</b>	<b>7783</b>	<b>100</b>

**SBS Radio**

Analogue and Digital Networks<sup>1</sup>

	SBS Radio 1		SBS Radio 2		SBS Radio 3		SBS Arabic24		NRN	
	Hrs	%	Hrs	%	Hrs	%	Hrs	%	Hrs	%
LOTE (Hrs)	106	95%	119	100	20	95%	56	100	113	97%
English	5.5	5%	–	–	1	5%	–	–	3.5	3%
<b>Total</b>	<b>111.5</b>	<b>100</b>	<b>119</b>	<b>100</b>	<b>21</b>	<b>100</b>	<b>56</b>	<b>100</b>	<b>116.5</b>	<b>100</b>

1. See Appendices 7–8. SBS Radio also broadcasts three digital only music channels (SBS Chill; SBS PopAsia; SBS PopDesi) and special event radio.

**SBS**

SBS – 24 Hrs										
Genre	Local			Imported			Total			
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Arts	12:55:00	9:35:00	22:30:00	1	20:15:00	82:10:00	102:25:00	1	124:55:00	1
Comedy	1:30:00	6:45:00	8:15:00	1	0:00:00	10:30:00	10:30:00	0	18:45:00	0
Drama	4:15:00	6:10:00	10:25:00	1	343:25:00	323:55:00	667:20:00	10	677:45:00	8
Entertainment	58:25:00	94:05:00	152:30:00	10	20:05:00	37:30:00	57:35:00	1	210:05:00	2
Factual	82:55:00	93:34:04	176:29:04	11	561:50:00	1024:00:00	1585:50:00	23	1762:19:04	20
Fillers	0:25:00	14:05:00	14:30:00	1	0:00:00	0:00:00	0:00:00	0	14:30:00	0
Film	10:00:00	13:05:00	23:05:00	1	177:30:00	624:25:00	801:55:00	12	825:00:00	10
Food	62:20:00	252:50:00	315:10:00	20	44:35:00	142:15:00	186:50:00	3	502:00:00	6
News/Current Affairs	557:10:00	109:01:00	666:11:00	42	3001:14:00	0:00:00	3001:14:00	44	3667:25:00	42
Short Film	0:15:00	8:25:00	8:40:00	1	0:35:00	10:30:00	11:05:00	0	19:45:00	0
Special Events	4:00:00	8:05:00	12:05:00	1	0:00:00	0:00:00	0:00:00	0	12:05:00	0
Sport	366:58:56	3:00:00	369:58:56	23	355:20:00	109:00:00	464:20:00	7	834:18:56	10
<b>Grand Total</b>	<b>1161:08:56</b>	<b>618:40:04</b>	<b>1599:00:04</b>	<b>100</b>	<b>4524:49:00</b>	<b>2364:15:00</b>	<b>6889:04:00</b>	<b>100</b>	<b>8668:53:00</b>	<b>100</b>

SBS – 6pm–midnight										
Genre	Local			Imported			Total			
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Arts	0:00:00	0:00:00	0:00:00	0	5:50:00	1:00:00	6:50:00	0	6:50:00	0.3
Comedy	1:30:00	1:30:00	3:00:00	0	0:00:00	0:50:00	0:50:00	0	3:50:00	0.2
Drama	4:15:00	6:10:00	10:25:00	1	296:10:00	42:50:00	339:00:00	22	349:25:00	14.0
Entertainment	2:00:00	18:25:00	20:25:00	2	7:35:00	11:25:00	19:00:00	1	39:25:00	1.6
Factual	69:10:00	17:45:00	86:55:00	10	477:20:00	196:35:00	673:55:00	43	760:50:00	30.5
Fillers	0:00:00	0:15:00	0:15:00	0	0:00:00	0:00:00	0:00:00	0	0:15:00	0.0
Film	10:00:00	11:20:00	21:20:00	3	137:40:00	200:10:00	337:50:00	21	359:10:00	14.4
Food	59:40:00	37:30:00	97:10:00	12	30:35:00	66:30:00	97:05:00	6	194:15:00	7.8
News/Current Affairs	539:35:00	19:20:00	558:55:00	67	1:40:00	0:00:00	1:40:00	0	560:35:00	22.5
Short Film	0:00:00	0:00:00	0:00:00	0	0:00:00	0:15:00	0:15:00	0	0:15:00	0.0
Special Events	2:00:00	8:05:00	10:05:00	1	0:00:00	0:00:00	0:00:00	0	10:05:00	0.4
Sport	106:23:56	3:00:00	109:23:56	13	96:50:00	0:00:00	96:50:00	6	206:13:56	8.3
<b>Grand Total</b>	<b>794:33:56</b>	<b>123:20:00</b>	<b>828:55:00</b>	<b>100</b>	<b>1053:40:00</b>	<b>519:35:00</b>	<b>1573:15:00</b>	<b>100</b>	<b>2491:08:56</b>	<b>100.0</b>

## SBS VICELAND

## SBS VICELAND – 24 Hrs

Genre	Local			Imported			Total				
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	First Run	Total	%
Childrens	0:00:00	0:00:00	0:00:00	0	0:00:00	1:30:00	1:30:00	0	1:30:00	0	0
Comedy	5:25:00	13:20:00	18:45:00	2	191:10:00	171:50:00	363:00:00	5	381:45:00	4	
Drama	1:05:00	5:25:00	6:30:00	1	94:20:00	104:20:00	198:40:00	2	205:10:00	2	
Entertainment	56:00:00	43:05:00	99:05:00	13	277:55:00	514:45:00	792:40:00	10	891:45:00	10	
Factual	23:50:00	18:20:00	42:10:00	6	350:15:00	1066:53:00	1417:08:00	18	1459:18:00	17	
Fillers	0:00:00	0:00:00	0:00:00	0	3:30:00	1:10:00	4:40:00	0	4:40:00	0	
Film	11:40:00	9:15:00	20:55:00	3	386:35:00	642:20:00	1028:55:00	13	1049:50:00	12	
Food	0:00:00	0:00:00	0:00:00	0	14:40:00	48:35:00	63:15:00	1	63:15:00	1	
News/Current Affairs	123:10:00	208:35:00	331:45:00	43	4030:49:27	0:00:00	4030:49:27	51	4362:34:27	50	
Short Film	17:50:00	3:50:00	21:40:00	3	0:00:00	6:50:00	6:50:00	0	28:30:00	0	
Special Events	2:05:00	3:40:00	5:45:00	1	0:00:00	0:00:00	0:00:00	0	5:45:00	0	
Sport	148:15:00	68:25:00	216:40:00	28	22:50:00	44:00:00	66:50:00	1	283:30:00	3	
<b>Grand Total</b>	<b>389:20:00</b>	<b>373:55:00</b>	<b>763:15:00</b>	<b>100</b>	<b>5372:04:27</b>	<b>2602:13:00</b>	<b>7974:17:27</b>	<b>100</b>	<b>8737:32:27</b>	<b>100</b>	

## SBS VICELAND – 6pm–Midnight

Genre	Local			Imported			Total				
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	First Run	Total	%
Comedy	5:25:00	8:45:00	14:10:00	5	145:15:00	77:20:00	222:35:00	12	236:45:00	11	
Drama	1:05:00	1:05:00	2:10:00	1	75:00:00	0:55:00	75:55:00	4	78:05:00	4	
Entertainment	0:00:00	0:00:00	0:00:00	0	188:20:00	132:55:00	321:15:00	17	321:15:00	15	
Factual	16:00:00	15:10:00	31:10:00	11	302:55:00	243:15:00	546:10:00	28	577:20:00	26	
Film	11:40:00	7:30:00	19:10:00	7	239:00:00	377:25:00	616:25:00	32	635:35:00	29	
Food	0:00:00	0:00:00	0:00:00	0	14:10:00	9:05:00	23:15:00	1	23:15:00	1	
News/Current Affairs	113:50:00	19:25:00	133:15:00	46	54:00:00	0:00:00	54:00:00	3	187:15:00	8	
Short Film	1:20:00	0:00:00	1:20:00	0	0:00:00	0:25:00	0:25:00	0	1:45:00	0	
Special Events	2:05:00	3:40:00	5:45:00	2	0:00:00	0:00:00	0:00:00	0	5:45:00	0	
Sport	85:00:00	0:00:00	85:00:00	29	60:30:00	0:00:00	60:30:00	3	145:30:00	7	
<b>Grand Total</b>	<b>236:25:00</b>	<b>55:35:00</b>	<b>292:00:00</b>	<b>100</b>	<b>1079:10:00</b>	<b>841:20:00</b>	<b>1920:30:00</b>	<b>100</b>	<b>2212:30:00</b>	<b>100</b>	

## NITV

## NITV – 24 Hrs

Genre	Local			Imported			Total				
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	First Run	Total	%
Childrens	10:15:00	1020:20:00	1030:35:00	18	17:00:00	1069:05:00	1086:05:00	37.48	2116:40:00	24.76	
Comedy	1:30:00	3:00:00	4:30:00	0.08	4:00:00	59:25:00	63:25:00	2.19	67:55:00	1	
Drama	0:00:00	12:25:00	12:25:00	0.22	62:25:00	101:10:00	163:35:00	5.65	176:00:00	2	
Entertainment <sup>3</sup>	61:05:00	2429:25:00	2490:30:00	44.08	43:00:00	69:00:00	112:00:00	3.86	2602:30:00	30	
Factual	91:56:26	1106:03:36	1198:00:02	21.20	125:25:00	952:15:00	1077:40:00	37.19	2275:40:02	27	
Film	13:25:00	71:35:00	85:00:00	1.50	46:15:00	128:00:00	174:15:00	6.01	259:15:00	3	
Food	6:00:00	92:45:00	98:45:00	1.75	0:30:00	115:45:00	116:15:00	4.01	215:00:00	3	
News/Current Affairs	156:10:00	105:55:00	262:05:00	4.64	47:00:00	36:30:00	83:30:00	2.88	345:35:00	4	
Short Films/Fillers	1:25:00	11:10:00	12:35:00	0.22	1:35:00	3:40:00	5:15:00	0.18	17:50:00	0	
Sport <sup>4</sup>	212:25:00	243:00:00	455:25:00	8.06	0:00:00	15:50:00	15:50:00	0.55	471:15:00	6	
Other <sup>5</sup>	0:00	0:00	0:00:00	0.00	0:00	0:00	0:00:00	0.00	0:00	0	
<b>Total</b>	<b>554:11:26</b>	<b>5095:38:36</b>	<b>5649:50:02</b>	<b>100</b>	<b>347:10:00</b>	<b>2550:40:00</b>	<b>2897:50:00</b>	<b>100</b>	<b>8547:40:02</b>	<b>100</b>	

## NITV (continued)

## NITV –6pm–Midnight

Genre	Local			Imported			Total				
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	First Run	Total	%
Childrens	0:15:00	2:25:00	2:40:00	0	0:00:00	6:00:00	6:00:00	0.61	8:40:00	0.42	
Comedy	1:30:00	3:00:00	4:30:00	0.41	4:00:00	32:25:00	36:25:00	3.70	40:55:00	2	
Drama	0:00:00	7:25:00	7:25:00	0.68	62:25:00	85:00:00	147:25:00	14.97	154:50:00	7	
Entertainment <sup>3</sup>	36:45:00	113:40:00	150:25:00	13.75	36:00:00	23:30:00	59:30:00	6.04	209:55:00	10	
Factual	76:58:58	462:51:03	539:50:01	49.36	123:25:00	435:30:00	558:55:00	56.75	1098:45:01	53	
Film	13:25:00	39:05:00	52:30:00	4.80	46:15:00	69:40:00	115:55:00	11.77	168:25:00	8	
Food	6:00:00	13:00:00	19:00:00	1.74	0:30:00	35:55:00	36:25:00	3.70	55:25:00	3	
News/Current Affairs	139:40:00	10:00:00	149:40:00	13.68	21:30:00	0:00:00	21:30:00	2.18	171:10:00	8	
Short Films/Fillers	0:55:00	6:00:00	6:55:00	0.63	1:25:00	1:25:00	2:50:00	0.29	9:45:00	0	
Sport <sup>4</sup>	129:45:00	31:00:00	160:45:00	14.70	0:00:00	0:00:00	0:00:00	0.00	160:45:00	8	
Other <sup>5</sup>	0:00	0:00	0:00:00	0.00	0:00	0:00	0:00:00	0.00	0:00	0	
<b>Total</b>	<b>405:13:58</b>	<b>688:26:03</b>	<b>1093:40:01</b>	<b>100</b>	<b>295:30:00</b>	<b>689:25:00</b>	<b>984:55:00</b>	<b>100</b>	<b>2078:35:01</b>	<b>100</b>	

## Food Network

## Food Network – 24 Hrs

Genre	Local			Imported			Total			
First Run	Repeat	Total	%	First Run	Repeat	Total	%	First Run	Total	%
<tbl\_info cols="12

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
English	5611:42:12	–	64.7
French	537:06:50	17.6	6.2
Spanish	380:27:35	12.4	4.4
Greek	336:19:06	11.0	3.9
Italian	315:40:22	10.3	3.6
German	226:22:48	7.4	2.6
Arabic	194:31:39	6.4	2.2
Turkish	186:54:42	6.1	2.2
Japanese	185:51:33	6.1	2.1
Filipino	169:05:00	5.5	2.0
Swedish	103:57:56	3.4	1.2
Danish	102:05:15	3.3	1.2
Cantonese	30:15:18	1.0	0.3
Portuguese	27:48:00	0.9	0.3
Mandarin	25:30:21	0.8	0.3
Norwegian	19:16:57	0.6	0.2
Finnish	18:45:30	0.6	0.2
Russian	18:02:11	0.6	0.2
No Dialogue	16:15:15	0.5	0.2
Korean	15:20:24	0.5	0.2
Hindi	14:48:42	0.5	0.2
Dutch	12:50:06	0.4	0.1
Icelandic	12:02:15	0.4	0.1
Romanian	11:52:12	0.4	0.1
Farsi	10:16:18	0.3	0.1
Hebrew	9:54:33	0.3	0.1
Indonesian	8:21:54	0.3	0.1
Czech	7:36:09	0.2	0.1
Urdu	5:57:54	0.2	0.1
Serbian	4:44:00	0.2	0.1
Thai	4:00:42	0.1	0.0
Vietnamese	3:37:15	0.1	0.0
Kurdish	3:05:21	0.1	0.0
Maya	2:30:00	0.1	0.0
Gaelic	2:09:16	0.1	0.0
Swahili	2:08:36	0.1	0.0
Polish	2:08:33	0.1	0.0
Mongolian	2:05:33	0.1	0.0
Hungarian	2:00:54	0.1	0.0
Punjabi	2:00:00	0.1	0.0

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Pashto	1:58:24	0.1	0.0
French Canadian	1:55:00	0.1	0.0
Sepedi	1:53:51	0.1	0.0
Amharic	1:51:48	0.1	0.0
Bulgarian	1:48:00	0.1	0.0
Bosnian	1:47:48	0.1	0.0
Arabic (Algerian)	1:38:53	0.1	0.0
Lingala	1:28:00	0.0	0.0
Dari	1:08:36	0.0	0.0
Guarani	0:57:30	0.0	0.0
Taiwanese	0:52:12	0.0	0.0
Croatian	0:46:00	0.0	0.0
Albanian	0:39:45	0.0	0.0
Somali	0:30:00	0.0	0.0
Arabic (Chadian)	0:28:30	0.0	0.0
Chinese	0:27:54	0.0	0.0
Sanskrit	0:27:00	0.0	0.0
Tzeltal	0:15:36	0.0	0.0
Susu	0:13:00	0.0	0.0
Catalan	0:12:36	0.0	0.0
Malay	0:10:30	0.0	0.0
Slovak	0:09:27	0.0	0.0
Burmese	0:09:00	0.0	0.0
Maori	0:09:00	0.0	0.0
Khmer	0:06:00	0.0	0.0
Kinyarwanda	0:05:00	0.0	0.0
Latin	0:04:57	0.0	0.0
Saami	0:04:56	0.0	0.0
Fulani	0:03:15	0.0	0.0
North Tanna	0:03:00	0.0	0.0
Nyanja	0:03:00	0.0	0.0
LOTE < 1 Hr	1:42:15	0.1	0.0
<b>Total LOTE</b>	<b>3041:42:23</b>	<b>35.1</b>	
<b>Total English</b>	<b>5611:42:12</b>	<b>64.7</b>	
<b>Total No Dialogue</b>	<b>16:15:15</b>	<b>0.2</b>	
<b>Total</b>	<b>8669:39:50</b>		

1. Hours and minutes.

2. Languages other than English.

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
English	4028:27:24	–	46.1
Mandarin	709:22:40	15.1	8.1
Japanese	306:56:54	6.5	3.5
Korean	249:02:08	5.3	2.9
Indonesian	242:31:39	5.2	2.8
Dutch	206:17:36	4.4	2.4
Serbian	202:12:00	4.3	2.3
Russian	194:53:48	4.1	2.2
Macedonian	194:45:00	4.1	2.2
Cantonese	187:36:48	4.0	2.1
Croatian	184:20:00	3.9	2.1
Polish	184:03:36	3.9	2.1
Punjabi	178:29:30	3.8	2.0
Hindi	170:21:21	3.6	1.9
Portuguese	157:37:21	3.3	1.8
Thai	156:03:51	3.3	1.8
French	155:50:46	3.3	1.8
Sinhalese	147:45:00	3.1	1.7
Bengali	144:34:30	3.1	1.7
Urdu	90:52:15	1.9	1.0
Tamil	85:30:00	1.8	1.0
Spanish	84:53:46	1.8	1.0
Maltese	52:00:00	1.1	0.6
Ukrainian	50:05:30	1.1	0.6
German	37:35:03	0.8	0.4
Italian	34:04:36	0.7	0.4
Swedish	28:04:06	0.6	0.3
Romanian	27:58:45	0.6	0.3
Armenian	25:01:03	0.5	0.3
Hungarian	25:00:00	0.5	0.3
Somali	24:06:45	0.5	0.3
Taiwanese	24:01:15	0.5	0.3
Nepali	24:00:00	0.5	0.3
Bosnian	22:30:00	0.5	0.3
Danish	16:56:15	0.4	0.2
Norwegian	11:14:33	0.2	0.1

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Hebrew	8:42:03	0.2	0.1
Icelandic	7:50:12	0.2	0.1
Farsi	7:40:00	0.2	0.1
Arabic	5:06:39	0.1	0.1
Greek	4:28:06	0.1	0.1
Czech	4:10:00	0.1	0.0
Finnish	4:00:00	0.1	0.0
Jamaican English	3:50:00	0.1	0.0
French Canadian	3:45:00	0.1	0.0
Vietnamese	3:03:15	0.1	0.0
Albanian	2:28:36	0.1	0.0
Tagalog	2:05:00	0.0	0.0
Guarani	1:35:50	0.0	0.0
Maori	1:32:45	0.0	0.0
Slovene	1:25:30	0.0	0.0
Kyrgyz	1:25:00	0.0	0.0
No Dialogue	1:25:00	0.0	0.0
Kurdish	1:20:00	0.0	0.0
Burmese	1:02:30	0.0	0.0
Pashto	1:00:15	0.0	0.0
Catalan	0:57:30	0.0	0.0
Corsican	0:51:00	0.0	0.0
Kinyarwanda	0:45:57	0.0	0.0
Arabic (Chadian)	0:30:00	0.0	0.0
Tzeltal	0:15:36	0.0	0.0
Kazakh	0:10:39	0.0	0.0
Tok Pisin	0:09:00	0.0	0.0
Chechen	0:08:12	0.0	0.0
Hausa	0:04:30	0.0	0.0
Afrikaans	0:04:30	0.0	0.0
Filipino	0:04:30	0.0	0.0
Turkish	0:03:30	0.0	0.0
LOTE < 1 Hr	0:12:24	0.0	0.0
<b>Total LOTE</b>	<b>4707:26:19</b>	<b>53.9</b>	
<b>Total English</b>	<b>4028:27:24</b>	<b>46.1</b>	
<b>Total No Dialogue</b>	<b>1:25:00</b>	<b>0.0</b>	
<b>Total</b>	<b>8737:18:43</b>		

1. Hours and minutes.

2. Languages other than English.

## NITV

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Arrernte	15:32	3.72	0.18
Bardi	2:00	0.48	0.02
Chol	3:20	0.80	0.04
Djambarrpuyngu	6:37	1.59	0.08
Djinba	19:30	4.67	0.23
Dutch	1:04	0.26	0.01
Enga	7:00	1.68	0.08
Farsi	5:17	1.27	0.06
Finnish	3:27	0.83	0.04
French	10:20	2.48	0.12
Gujarati	3:45	0.90	0.04
Gumatj	1:12	0.29	0.01
Hausa	1:53	0.45	0.02
Inuktitut	1:24	0.34	0.02
Irish	4:00	0.96	0.05
Kala Lagaw Ya	2:51	0.68	0.03
Kalaallisut	17:48	4.26	0.21
Karajarri	1:30	0.36	0.02
Khmer	1:00	0.24	0.01
Kogi	1:52	0.45	0.02
Korean	1:00	0.24	0.01
Kukatja	1:50	0.44	0.02
Maori	184:00	44.06	2.15
Martu Wangka	7:44	1.85	0.09
Maya	4:40	1.12	0.05
Miriwung	1:52	0.45	0.02
Ngarluma	4:40	1.12	0.05
Portuguese	1:24	0.34	0.02
Spanish	8:45	2.10	0.10
Swahili	4:43	1.13	0.06
Swedish	4:05	0.98	0.05
Taiwanese	2:15	0.54	0.03
Tibetan	1:45	0.42	0.02
Tok Pisin	4:48	1.15	0.06
Tonga (Nyasa)	4:12	1.01	0.05
Walmajarri	1:48	0.43	0.02
Warlpiri	25:10	6.03	0.29
Warumungu	1:30	0.36	0.02
Yan-Nhangu	3:57	0.95	0.05
Yawuru	1:30	0.36	0.02
Yindjibarndi	1:10	0.28	0.01
Yolngu Matha	12:39	3.03	0.15
Yoruba	1:53	0.45	0.02
Zulu	6:12	1.48	0.07
LOTE < 1 Hr	12:36	3.02	0.15
<b>Total LOTE2</b>	<b>417:40</b>	<b>100.00</b>	<b>4.88</b>
<b>Total English</b>	<b>8133:03</b>		<b>95.12</b>
<b>Total No Dialogue</b>	<b>–</b>	<b>–</b>	<b>–</b>
<b>Total</b>	<b>8550:44</b>		<b>100.00</b>

1. Hours and minutes.

2. Languages other than English.

## Food Network

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
English	7740:48:54	–	99.5
French	8:27:36	20.3	0.1
Mandarin	6:13:00	14.9	0.1
Vietnamese	5:29:30	13.2	0.1
Sinhalese	5:23:45	13.0	0.1
Spanish	4:15:18	10.2	0.1
Arabic	2:48:00	6.7	0.0
Japanese	1:32:15	3.7	0.0
Romanian	1:24:00	3.4	0.0
German	1:24:00	3.4	0.0
Greek	1:24:00	3.4	0.0
Lao	1:24:00	3.4	0.0
Burmese	1:03:00	2.5	0.0
LOTE < 1 Hr	0:47:42	1.9	0.0
<b>Total LOTE</b>	<b>41:36:06</b>		<b>0.5</b>
<b>Total English</b>	<b>7740:48:54</b>		<b>99.5</b>
<b>Total No Dialogue</b>	<b>–</b>	<b>–</b>	<b>–</b>
<b>Total</b>	<b>7782:25:00</b>		<b>100.0</b>

1. Hours and minutes.

2. Languages other than English.

## Appendix 4

## SBS Television – Cultures Represented

## SBS

Abyssinian	Australian Silipino	Central African Republic	Global	Maori	Scottish
Afghan	Australian Polish	Chadian	Greek	Mauritanian	Senegalese
African American	Australian	Chilean	Greek (Ancient)	Mauritanian	Serbian and Montenegrin
African	Portuguese	Chinese	Greenland	Mayan	Siberian NIU
Albanian	Australian Sri Lankan	Colombian	Guinean	Mexican	Sierra Leonean
Algerian	Australian Thai	Congolese	Haitian	Micronesian	Singaporean
American	Australian Turkish	American Indian	Honduran	Mongolian	Slovak
American Indian	Australian	Corsican	Hong Kong	Moroccan	Slovenian
Angolan	Vietnamese	Costa Rican	Hungarian	Mozambican	Somali
Argentinian	Austrian	Croatian	Icelandic	Namibian	South African
Armenian	Azerbaijani	Cuban	Inca	Nepalese	Spanish
Australian	Aztec	Cypriot	Indian	New Caledonian	Sri Lankan
Australian Bosnian	Babylonian	Babylonian	Indonesian	New Zealand	Sudanese
Australian	Bahamian	Danish	Iranian	Nigerian	Swazi
Cambodian	Bahraini	Dominican	Iraqi	Nigerien	Swedish
Australian Chinese	Bangladeshi	Republican	Irish	Norwegian	Tajik
Australian Croatian	Barbados	Dutch	Israeli	Pakistani	Swiss
Australian Dutch	Bedouin	Ecuadorian	Italian	Palestinian	Syrian
Australian Egyptian	Australian Egyptian	Belarusian	Egyptian	Papua New Guinean	Taiwanese
Australian French	Belgian	Belarusian	Egyptian (Ancient)	Persian (Ancient)	Tanzanian
Australian German	Belizean	Belgian	Emirati	Jordanian	Trinidadian
Australian Greek	Bengali	Belizean	English	Kazakhstani	Thai
Australian Hungarian	Beninese	Bengali	Eritrean	Kenyan	Tibetan
Australian Indian	Bhutanese	Beninese	Estonian	Korean	Tongan
Australian	Bolivian	Bhutanese	Bolivian	Ethiopian	Tunisian
Indigenous	Bosnian	Bolivian	Fijian	Kuwaiti	Turkish
Australian	Brazilian	Bosnian	Filipino	Kyrgyz	Ugandan
Indonesian	British	Brazilian	Finnish	Laotian	Ukrainian
Australian Israeli	Bruneian	British	Flemish	Latvian	Uruguayan
Australian Italian	Bulgarian	Bruneian	French	Lebanese	Venezuelan
Australian Korean	Burkinabe	Bulgarian	French Canadian	Liberian	Welsh
Australian Lebanese	Burmese	Burkinabe	Gambian	Libyan	Yemeni
Australian	Cambodian	Burmese	Georgian	Malagasy	Zimbabwean
Macedonian	Canadian	Cambodian	German	Malaysian	
Australian Maltese	Canadian	Canadian	Ghanaian	Maltese	

## SBS VICELAND

Afghan	Australian Spanish	Croatian	Iranian	Namibian	Serbian and Montenegrin
African American	Australian Sri Lankan	Cuban	Iraqi	Nepalese	Montenegrin
Albanian	Australian Thai	Czech	Irish	New Caledonian	Singaporean
Algerian	Australian Turkish	Danish	Israeli	New Zealand	Slovenian
American	Australian Vietnamese	Dutch	Italian	Nicaraguan	Somali
American Indian	Austrian	Egyptian	Jamaican	Nigerian	South African
Argentinian	Bangladeshi	Emirati	Japanese	Nigerien	Spanish
Armenian	Belgian	English	Jordanian	Norwegian	Sri Lankan
Australian	Bolivian	Filipino	Kazakhstani	Pakistani	Sudanese
Australian	Bosnian	Finnish	Kenyan	Palestinian	Swedish
Bangladeshi	Botswanan	Flemish	Korean	Panamanian	Swiss
Australian Bosnian	Brazilian	French	Kurdish	Papua New Guinean	Syrian
Australian Chinese	British	French Canadian	Kuwaiti	Paraguayan	Taiwanese
Australian German	Bulgarian	German	Kyrgyz	Peruvian	Tamil
Australian Greek	Burmese	Ghanaian	Laotian	Polish	Thai
Australian Indian	Cambodian	Global	Lebanese	Polynesian	Trinidadian
Australian Indigenous	Canadian	Greek	Macedonian	Portuguese	Turkish
Australian Indonesian	Catalan	Greenland	Malagasy	Puerto Rican	Ugandan
Australian Iranian	Central African	Honduran	Malian	Romanian	Ukrainian
Australian Israeli	Republic	Hong Kong	Maltese	Russian	Venezuelan
Australian Italian	Chadian	Hungarian	Maori	Rwandan	Vietnamese
Australian Korean	Chilean	Icelandic	Mauritanian	Salvadoran	Yemeni
Australian Lebanese	Chinese	Indian	Mauritian	Samoan	Zambian
Australian Maltese	Colombian	Indonesian	Mexican	Scottish	Zimbabwean
Australian Silipino	Congolese	Inuit	Moroccan	Senegalese	

## NITV

African American	Bahamian	Ethiopian	Indian	Moroccan	Scottish
American	Beninese	Fijian	Indonesian	Native American	Senegalese
American Indian	Botswanan	Finnish	Inuit	New Zealand	Singaporean
Angolan	British	First Nations (Canada)	Irish	Ni-Vanuatu	South African
Argentinian	Bulgarian	French	Jamaican	Nigerian	Spanish
Armenian	Burkinabe	French Canadian	Japanese	Norwegian	Swedish
Australian	Cambodian	Gambian	Kenyan	Papua New Guinean	Taiwanese
Australian	Canadian	German	Korean	Peruvian	Tanzanian
Cambodian	Chinese	German	Korean	Polynesian	Tibetan
Australian Egyptian	Colombian	Ghanaian	Maori	Roman	Tongan
Australian Indian	Dutch	Greek	Mayan	Russian	Turkish
Australian Indigenous	Egyptian (Ancient)	Greek (Ancient)	Mexican	Rwandan	Zambian
	English	Greenland	Micronesian	Samoan	

## FOOD NETWORK

American	Australian Korean	Croatian	Jamaican	Norwegian	Spanish
Argentinian	Australian Lebanese	Danish	Japanese	Panamanian	Sri Lankan
Armenian	Australian Spanish	Dutch	Kazakhstani	Peruvian	Swedish
Australian	Australian Turkish	English	Kenyan	Polish	Swiss
Australian	Australian	Filipino	Korean	Polynesian	Taiwanese
Cambodian	Vietnamese	French	Laotian	Portuguese	Tamil
Australian Chinese	Brazilian	German	Lebanese	Puerto Rican	Thai
Australian Dutch	British	Global	Malaysian	Romanian	Trinidadian
Australian French	Burmese	Greek	Maori	Saudi Arabian	Turkish
Australian Greek	Cambodian	Icelandic	Indian	Scottish	Uruguayan
Australian Hungarian	Cameroonians	Indonesian	Indonesian	Singaporean	Vietnamese
Australian Indian	Canadian	Irish	New Zealand	Slovenian	Welsh
Australian	Chinese	Italian	Nigerien	South African	Zimbabwean
Indigenous	Colombian				
Australian Italian					

## SBS and SBS Viceland

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Drama</b>		
Deep Water	4	4
<b>Sub-total hours</b>	<b>4</b>	
<b>Entertainment</b>		
Eurovision Song Contest 2017 Hostings	3	7.5
Eurovision Top 40 Songs	1	2
The Family Law Series 2	3	1.5
Raw Comedy Festival	1	1.5
Sydney Gay And Lesbian Mardi Gras 2017	1	2
Undressed (Viceland)	10	10
<b>Sub-total hours</b>	<b>24.5</b>	
<b>Factual</b>		
Caged	1	1
Date My Race	1	1
Deep Water: The Real Story	1	1.5
Filthy Rich And Homeless	3	3
Filthy Rich And Homeless Live	1	1
First Contact Series 2	3	3
First Contact Series 2 Reunion	1	1
For The Love Of Meat With Matthew Evans	3	3
Is Australia Racist?	1	1
Pauline Hanson: Please Explain!	1	1.5
Shaun Micallef's Stairway To Heaven Series 2	3	3
The Surgeon And The Soldier	1	1
Testing Teachers	3	3
The Truth About Racism	1	1
Who Do You Think You Are? Australia	1	1
Who Do You Think You Are? Series 8	8	8
<b>Sub-total hours</b>	<b>34</b>	
<b>Food</b>		
Adam Liaw's Euro Bites	8	0.25
The Chef's Line	65	32.5
Destination Flavour Singapore	9	4.5
Destination Flavour Scandinavia S1 Best Bites	2	1
Peter Kuruvita's Coastal Kitchen	3	3
Poh & Co. Series 2	1	1
<b>Sub-total hours</b>	<b>42.25</b>	
<b>Total hours</b>	<b>104.75</b>	

1. Episodes broadcast in 2016/17. Some series are broadcast over two financial years.

2. Scheduled hours.

## NITV

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Documentary</b>		
Carry The Flag	1	0:30:00
Colour Theory Series 3	1	0:30:00
Dark Science – Tamara Whyte	1	0:10:00
Family Rules Series 1	6	3:00:00
From The Western Frontier Series 3	2	1:00:00
Keeping The Language	1	0:30:00
Nyami Ngaarlu-Gundi Woman Of The Water	1	0:30:00
Our Stories 2016	18	6:30:00
Panther Within, The	1	1:00:00
Servant Or Slave	1	1:00:00
Shadow Trackers Series 1	4	2:00:00
Songlines	3	0:40:00
Going Places With Ernie Dingo Series 1	3	3:00:00
<b>Sub-total hours</b>	<b>20:20:00</b>	
<b>Childrens</b>		
Little J And Big Cuz Series 1	13	3:15:00
<b>Sub-total hours</b>	<b>3:15:00</b>	
<b>Food</b>		
On Country Kitchen Series 1	6	3:00:00
<b>Sub-total hours</b>	<b>3:00:00</b>	
<b>Entertainment</b>		
League Nation Live 2016	13	19:30:00
Marngrook Footy Show 16/2017, The	28	42:00:00
Over The Black Dot 2017	10	5:00:00
NAIDOC Awards 2016	1	2:00:00
Sunrise Ceremony (January 26)	1	0:30:00
Anthem Sessions Series 1	4	2:00:00
National Indigenous Music Awards 2016	1	2:00:00
Volumz S4	20	20:00:00
<b>Sub-total hours</b>	<b>93:00:00</b>	

1. Episodes broadcast in 2016/17. Some series are broadcast over two financial years.  
2. Scheduled hours.

## NITV (continued)

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Sport</b>		
Rugby League 2016: Koori Knockout	2	16:00:00
Rugby 2017: Hottest 7s In The World	10	5:00:00
AFL: NTFL 15–16	24	40:00:00
AFL 2016: WKFL	1	1:45:00
AFL 2016: Women's Exhibition	3	5:15:00
AFL 2017: Dreamtime Footy	13	19:30:00
Ella 7's 2016	2	2:00:00
Ella 7's 2017	6	3:00:00
National Indigenous Football Championships 2016	3	4:30:00
Netball 2016: Nations Cup	3	4:00:00
North East AFL 2016	11	22:00:00
Rugby League 2016: Murri Carnival	6	6:00:00
Rugby League 2016: NRL SA All Stars	5	2:30:00
Rugby League 2016: NRL State Championships	7	7:00:00
Rugby League 2017: All Stars – Women Live	1	1:30:00
Rugby League 2017: Super Sunday	1	4:00:00
Rugby Union 2016: South Australian Finals	2	1:00:00
AFL 2015: WKFL	1	1:45:00
<b>Sub-total hours</b>	<b>146:45:00</b>	
<b>Total Hours</b>	<b>266:20:00</b>	

1. Episodes broadcast in 2016/17. Some series are broadcast over two financial years.

2. Scheduled hours.

## SBS and SBS VICELAND

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Drama</b>		
Dead Lucky	4	4
Safe Harbour	4	4
Sunshine	4	4
<b>Sub-total hours</b>	<b>12</b>	
<b>Entertainment</b>		
Eurovision Song Content 2017	2	7.5
Junior Eurovision 2016	1	2.5
Mardi Gras 2017	1	2
Raw Comedy Festival	1	1.5
Taste le Tour	21	1
Top 40 Eurovision Songs	1	2
<b>Sub-total hours</b>	<b>16.5</b>	
<b>Factual</b>		
Apex Gang: The Real Story	1	1
Australia in Colour	4	4
The Ghan	3	3
How Mad Are You?	2	2
Is Australia Sexist?	1	1
Mirabooka (Untold Australia)	1	1
Miss Lebanon (Untold Australia)	1	1
Muslims Like Us	3	3
My Family Secret	3	3
Rara Rabbis (Untold Australia)	1	1
Southern Cross, Crescent Moon (Untold Australia)	1	1
A Tale of Two Weddings	3	3
Unemployable Inc	3	3
Who Do You Think You Are – Series 9	8	8
Vitamania	1	1.5
<b>Sub-total hours</b>	<b>36.5</b>	
<b>Food</b>		
Adam's Eurovision Recipes	8	.25
The Chef's Line	65	32.5
Food Safari Earth	13	6.5
Food Safari Water	13	6.5
Luke Nguyen's Asian Food Diary	13	6.5
Peter Kuruvita's Coastal Kitchen	6	2.5
<b>Sub-total hours</b>	<b>54.75</b>	
<b>Total hours</b>	<b>119.75</b>	

1. Episodes broadcast in 2016/17. Some series are broadcast over two financial years.  
2. Scheduled hours.

## NITV

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Factual</b>		
Colour Theory S4	4	2:00:00
A Team of Champions	4	2:00:00
Connection to Country	1	1:00:00
Occupation: Native	1	1:00:00
Song Keepers aka Sacred Song	1	1:00:00
Teach a Man to Fish	1	1:00:00
Westwind: Djalu's Legacy	1	1:20:00
Wik Vs Qld	1	1:00:00
Carry The Flag	1	0:30:00
<b>Sub-total hours</b>	<b>10:50:00</b>	
<b>Regional, Remote &amp; Emerging Initiative: Our Stories Our Way</b>		
Our Stories S5	36	9:45
<b>Sub-total hours</b>	<b>9:45</b>	
<b>Food</b>		
On Country Kitchen	6	3:00:00
Kriol Kitchen	7	3:30:00
<b>Sub-total hours</b>	<b>6:30:00</b>	
<b>Youth Programming</b>		
Grace Beside Me	13	6:30:00
<b>Sub-total hours</b>	<b>6:30:00</b>	
<b>Total Hours</b>	<b>33:35:00</b>	

1. Episodes broadcast in 2016/17. Some series are broadcast over two financial years.  
2. Scheduled hours.

Language Program	Analog/Digital		Digital	Digital	Analog				
	SBS Radio 1 <sup>1</sup>	SBS Radio 2 <sup>2</sup>				NRN <sup>4</sup>	Online <sup>5</sup>	Mobile <sup>6</sup>	Digital TV
Albanian	2	–	–	–	–	1	✓	✓	✓
Amharic	2	–	–	–	–	1	✓	✓	✓
Arabic	–	14	–	56 <sup>8</sup> (plus 112 BBC produced)	7	✓	✓	✓	✓ <sup>9</sup>
Armenian	–	–	1	–	–	✓	✓	✓	✓
Assyrian	–	2	–	–	1	✓	✓	✓	✓
Bangla	–	2	–	–	1	✓	✓	✓	✓
Bosnian	2	–	–	–	1	✓	✓	✓	✓
Bulgarian	–	–	1	–	–	✓	✓	✓	✓
Burmese	–	2	–	–	1	✓	✓	✓	✓
Cantonese	14	–	–	–	7	✓	✓	✓	✓
Cook Islands Maori	–	–	1	–	–	✓	✓	✓	✓
Croatian	5	–	–	–	2	✓	✓	✓	✓
Czech	–	–	1	–	–	✓	✓	✓	✓
Danish <sup>7</sup>	–	–	1	–	–	✓	✓	✓	✓
Dari	–	2	–	–	–	✓	✓	✓	✓
Dinka	2	–	–	–	1	✓	✓	✓	✓
Dutch	–	2	–	–	1	✓	✓	✓	✓
Estonian	–	–	1	–	–	✓	✓	✓	✓
Fijian	–	–	1	–	–	✓	✓	✓	✓
Filipino	–	7	–	–	5	✓	✓	✓	✓
Finnish	–	–	1	–	–	✓	✓	✓	✓
French	4	–	–	–	2	✓	✓	✓	✓
German	–	7	–	–	4	✓	✓	✓	✓
Greek	14	–	–	–	7	✓	✓	✓	✓
Gujarati	–	2	–	–	1	✓	✓	✓	✓
Hebrew/Yiddish	2	–	–	–	2	✓	✓	✓	✓
Hindi	–	7	–	–	5	✓	✓	✓	✓
Hmong	–	2	–	–	1	✓	✓	✓	✓
Hungarian	2	–	–	–	1	✓	✓	✓	✓
Indonesian	–	4	–	–	2	✓	✓	✓	✓
Italian	–	14	–	–	7	✓	✓	✓	✓
Japanese	3	–	–	–	1	✓	✓	✓	✓
Kannada	–	–	1	–	–	✓	✓	✓	✓
Khmer	2	–	–	–	1	✓	✓	✓	✓
Korean	7	–	–	–	4	✓	✓	✓	✓
Kurdish	–	2	–	–	1	✓	✓	✓	✓
Lao	–	2	–	–	–	✓	✓	✓	✓
Latvian <sup>7</sup>	–	–	1	–	–	✓	✓	✓	✓
Lithuanian <sup>7</sup>	–	–	1	–	–	✓	✓	✓	✓
Macedonian	5	–	–	–	2	✓	✓	✓	✓
Malay <sup>7</sup>	–	–	1	–	–	✓	✓	✓	✓
Malayalam	–	2	–	–	1	✓	✓	✓	✓
Maltese	–	2	–	–	–	✓	✓	✓	✓
Mandarin	14	–	–	–	7	✓	✓	✓	✓
Maori <sup>7</sup>	–	–	1	–	–	✓	✓	✓	✓
Nepali	–	2	–	–	1	✓	✓	✓	✓

Language Program	Analog/Digital		Digital	Digital	Analog	NRN <sup>4</sup>	Online <sup>5</sup>	Mobile <sup>6</sup>	Digital TV
	SBS Radio 1 <sup>1</sup>	SBS Radio 2 <sup>2</sup>	SBS Radio 3 <sup>3</sup>	SBS Arabic24					
Norwegian	–	–	1			–	✓	✓	✓
Pashto	–	2	–			1	✓	✓	✓
Persian	–	2	–			1	✓	✓	✓
Polish	4	–	–			2	✓	✓	✓
Portuguese	–	2	–			1	✓	✓	✓
Punjabi	–	5	–			2	✓	✓	✓
Romanian	–	–	1			–	✓	✓	✓
Russian	–	3	–			1	✓	✓	✓
Samoan	2	–	–			1	✓	✓	✓
Serbian	4	–	–			2	✓	✓	✓
Sinhalese	–	4	–			2	✓	✓	✓
Slovak	–	–	1			–	✓	✓	✓
Slovenian	–	–	1			–	✓	✓	✓
Somali	–	2	–			1	✓	✓	✓
Spanish	–	7	–			5	✓	✓	✓
Swahili	–	2	–			1	✓	✓	✓
Swedish	–	–	1			–	✓	✓	✓
Tamil	–	4	–			2	✓	✓	✓
Tigrinya	2	–	–			1	✓	✓	✓
Thai	–	2	–			1	✓	✓	✓
Tongan	–	–	1			–	✓	✓	✓
Turkish	–	5	–			2	✓	✓	✓
Ukrainian	–	–	1			–	✓	✓	✓
Urdu	–	2	–			1	✓	✓	✓
Vietnamese	14	–	–			7	✓	✓	✓
<b>Total LOTE</b>	<b>106 (95%)</b>	<b>119 (100%)</b>	<b>20 (95%)</b>	<b>56 (100%)</b>	<b>113 (97%)</b>	–	–	–	–
African	–	–	1			–	✓	✓	✓
Living Black (Aboriginal)	3	–	–			1	✓	✓	✓
SBS World News	2.5	–	–			2.5	✓	✓	✓
<b>Total English</b>	<b>5.5 (5%)</b>	–	<b>1 (5%)</b>		<b>3.5 (3%)</b>				
<b>Total</b>	<b>111.5</b>	<b>119</b>	<b>21</b>	<b>56</b>	<b>116.5</b>				
						(100%)	(100%)	(100%)	(100%)

1. Analog – Sydney, Canberra and Wollongong, and Melbourne AM; Digital – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial).  
 2. Analog – Sydney, Melbourne and Canberra FM; Digital – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial).  
 3. Digital only – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial). SBS Chill (repeat) also broadcast on SBS Radio 3.  
 4. Analog only – AM and FM frequencies in major centres around Australia (see Appendix 13).  
 5. [sbs.com.au/radio](http://sbs.com.au/radio).  
 6. SBS Radio app.  
 7. Program in recess.  
 8. SBS Arabic24 – including 14 hours simulcast on SBS Radio 2.  
 9. SBS Arabic24 – available on digital TV 24/7 from April 2017.

SBS Radio 1<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>6am</b>	BBC World Service	Tigrinya	Dinka				
<b>7am</b>	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
<b>8am</b>	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
<b>9am</b>	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
<b>10am</b>	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
<b>11am</b>	Croatian	Croatian	Croatian	Croatian	Croatian	Dinka	Hebrew/Yiddish
<b>12pm</b>	Macedonian	Macedonian	Macedonian	Macedonian	Macedonian	Khmer	Hebrew/Yiddish
<b>1pm</b>	Living Black	French	Living Black	French	Living Black	French	French
<b>2pm</b>	Polish	Hungarian	Polish	Tigrinya	Polish	Hungarian	Polish
<b>3pm</b>	Serbian	Serbian	Khmer	Serbian	Bosnian	Serbian	Bosnian
<b>4pm</b>	Greek	Greek	Greek	Greek	Greek	Greek	Greek
<b>5pm</b>	Greek	Greek	Greek	Greek	Greek	Greek	Greek
<b>6pm</b>	SBS World News	Albanian	Albanian				
<b>6.30pm</b>	BBC (variety of programs)	Albanian	Albanian				
<b>7pm</b>	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
<b>8pm</b>	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
<b>9pm</b>	Korean	Korean	Korean	Korean	Korean	Korean	Korean
<b>10pm</b>	Amharic	Japanese	Samoan	Japanese	Amharic	Japanese	Samoan
<b>11pm</b>					Overnight Programming <sup>2</sup>		

1. Sydney, Canberra and Wollongong, and Melbourne AM; digital radio; online – [sbs.com.au/radio](http://sbs.com.au/radio); digital TV; and SBS Your Language mobile app.  
 2. Overnight programming: BBC World Service (in language).

SBS Radio 2<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>6am</b>	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic
<b>7am</b>	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic
<b>8am</b>	Italian	Italian	Italian	Italian	Italian	Italian	Italian
<b>9am</b>	Italian	Italian	Italian	Italian	Italian	Italian	Italian
<b>10am</b>	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino
<b>11am</b>	Sinhalese	Sinhalese	Dutch	Sinhalese	Sinhalese	Dutch	Hmong
<b>12pm</b>	Russian	Pashto	Portuguese	Russian	Maltese	Russian	Portuguese
<b>1pm</b>	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish
<b>2pm</b>	Turkish	Turkish	Turkish	Turkish	Turkish	Maltese	Kurdish
<b>3pm</b>	Indonesian	Persian	Indonesian	Pashto	Indonesian	Persian	Indonesian
<b>4pm</b>	Lao	Dari	Gujarati	Dari	Gujarati	Nepali	Nepali
<b>5pm</b>	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi
<b>6pm</b>	Bangla	Swahili	Urdu	Hmong	Kurdish	Bangla	Urdu
<b>7pm</b>	German	German	German	German	German	German	German
<b>8pm</b>	Tamil	Assyrian	Tamil	Malayalam	Tamil	Assyrian	Tamil
<b>9pm</b>	Punjabi	Punjabi	Punjabi	Punjabi	Punjabi	Lao	Malayalam
<b>10pm</b>	Thai	Burmese	Somali	Thai	Somali	Burmese	Swahili
<b>11pm</b>					Overnight Programming <sup>2</sup>		

1. Sydney, Canberra and Melbourne FM; digital radio; online – [sbs.com.au/radio](http://sbs.com.au/radio); digital TV; and SBS Your Language mobile app.  
 2. Overnight programming: BBC World Service Vernacular (in language).

**National Radio Network<sup>1</sup>**

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic
7am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
8am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
9am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
10am	Filipino	Filipino	Filipino	Filipino	Tigrinya	Hmong	
11am	Croatian	Sinhalese	Dutch	Croatian	Sinhalese	Dinka	Hebrew/Yiddish
12pm	Macedonian	Pashto	Portuguese	Macedonian	Living Black	Russian	Hebrew/Yiddish
1pm	Spanish	Spanish	Spanish	Spanish	French	French	
2pm	Polish	Turkish	Polish	Turkish	Gujarati	Hungarian	Kurdish
3pm	Indonesian	Serbian	Khmer	Serbian	Indonesian	Persian	Bosnian
4pm	Greek	Greek	Greek	Greek	Greek	Greek	
5pm	Hindi	Hindi	Hindi	Hindi	Bangla	Nepali	
6pm	SBS World News	Albanian	Urdu				
6.30pm	BBC (variety of programs)	Albanian	Urdu				
7pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
8pm	German	German	Tamil	German	German	Assyrian	Tamil
9pm	Korean	Punjabi	Korean	Punjabi	Korean	Korean	Malayalam
10pm	Amharic	Japanese	Samoan	Thai	Somali	Burmese	Swahili
11pm						Overnight Programming <sup>2</sup>	

1. An amalgamation of SBS Radio 1 and SBS Radio 2 programming; available on AM and FM frequencies in major centres around Australia (see Appendix 13).

2. BBC World Service Vernacular (In language).

**SBS Radio 3<sup>1</sup>**

SBS Radio 3 features regular programming in 22 languages (see table), and SBS Chill.

	Tuesday	Wednesday	Thursday	Friday
12pm		Tongan		
1pm	African English	Fijian	Finnish	Estonian
2pm	Romanian	Cook Islands Maori	Swedish	Lithuanian <sup>2</sup>
3pm	Kannada	Maori <sup>2</sup>	Norwegian	Slovak
4pm	Ukrainian	Malay <sup>2</sup>	Danish <sup>2</sup>	Bulgarian
5pm	Armenian <sup>3</sup>	Latvian <sup>2</sup>	Czech	Slovenian

1. Digital radio; digital TV; and mobile apps.

2. Programs in recess.

3. The Armenian program is also repeated once on SBS Radio 3.

**SBS Arabic24**

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	SBS Sabah Alkher (Good Morning) Australia						
8am	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
11am	BBC Arabic (variety of programs)						
4pm	SBS Arabic Marhaba (Hello) Australia	BBC Arabic/ SBS PopAraby	BBC Arabic/ SBS PopAraby				
7pm	BBC Arabic (variety of programs)						
10pm	SBS PopAraby						
11pm-6am	BBC Arabic (variety of programs)						

**SBS Digital Radio Channels**

SBS Radio 1  
SBS Radio 2  
SBS Radio 3  
SBS Radio 4 Special event radio including Eurovision and the BBC World Service  
SBS Arabic24  
SBS Chill  
SBS PopAsia  
SBS PopDesi

## Languages Broadcast

SBS

Language	Country	Bulletins per week	Weekly hours	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total	Available Online/On Demand
Arabic	UAE	7	3:30	182:00	9	6	yes
Filipino	Philippines	7	3:30	182:00	9	6	yes
French	France	7	5:50	303:20	15	9	yes
German	Germany	7	3:30	182:00	9	6	no
Greek	Greece	7	7:00	364:00	18	11	yes
Italian	Italy	7	4:40	242:40	12	7	no
Spanish (Spain)	Spain	7	7:00	364:00	18	11	yes
Turkish	Turkey	7	3:30	182:00	9	6	yes
<b>Total LOTE</b>			<b>38:30</b>	<b>2002:00</b>	<b>100</b>	<b>62</b>	
English (CCTV News)	Beijing	7	3:30	182:00	N/A	6	no
English (NHK World)	Tokyo	5	2:30	130:00	N/A	4	no
English (NHK World)	Tokyo	2	0:30	26:00	N/A	1	no
English (France 24)	France	2	0:30	26:00	N/A	1	yes
English (France 24)	France	7	3:30	182:00	N/A	6	yes
English (DW)	Germany	7	3:30	182:00	N/A	6	no
English (Al Jazeera)	Qatar	7	3:30	182:00	N/A	6	no
English (BBC at 6)	UK	5	2:30	12:30	N/A	0	no
English (PBS NewsHour)	USA	5	5:00	260:00	N/A	8	yes
English (Al Jazeera NewsHour)	Qatar	1	1:00	52:00	N/A	2	no
<b>Total English</b>			<b>26:00</b>	<b>1234:30</b>	<b>N/A</b>	<b>38</b>	
<b>TOTAL</b>			<b>64:30</b>	<b>3236:30</b>	<b>N/A</b>	<b>100</b>	

SBS VICELAND

Language	Country	Bulletins per week	Weekly hours	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total	Available Online/On Demand
Armenian	Armenia	1	0:30	26:00	0.8	1	yes
Bangla	Bangladesh	7	3:30	140:00	4.5	4	yes
Bosnian	Bosnia Herzegovina	1	0:30	26:00	0.8	1	yes
Cantonese	Hong Kong	7	2:20	121:20	3.9	3	yes
Croatian	Croatia	6	3:00	156:00	5.1	4	yes
Dutch	Netherlands	6	3:00	156:00	5.1	4	yes
Korean	Korea	7	3:30	182:00	5.9	5	yes
Hindi	India	7	2:55	151:40	4.9	4	yes
Hungarian	Hungary	1	0:30	26:00	0.8	1	yes
Indonesian	Indonesia	7	4:40	242:40	7.9	7	yes
Japanese	Japan	6	3:30	182:00	5.9	5	yes
Macedonian	Macedonia	7	3:30	182:00	5.9	5	yes
Maltese	Malta	2	1:00	52:00	1.7	1	yes
Mandarin	China	7	3:30	182:00	5.9	5	yes
Nepali	Nepal	1	0:30	26:00	0.8	1	yes
Polish	Poland	7	3:30	182:00	5.9	5	yes
Portuguese	Portugal	1	0:50	43:20	1.4	1	yes
Punjabi	India	7	3:30	182:00	5.9	5	yes
Romanian	Romania	1	0:30	20:00	0.6	1	yes
Russian	Russia	7	3:30	182:00	5.9	5	yes
Serbian	Serbia	6	3:00	156:00	5.1	4	yes
Sinhalese	Sri Lanka	7	3:30	182:00	5.9	5	yes
Somali	Somalia	1	0:30	20:00	0.6	1	yes
Spanish (Chile)	Chile	1	0:30	26:00	0.8	1	yes
Tamil	India	1	0:30	20:00	0.6	1	yes
Thai	Thailand	7	3:30	140:00	4.5	4	yes
Ukrainian	Ukraine	2	1:00	46:00	1.5	1	yes
Urdu	Pakistan	1	0:30	26:00	0.8	1	yes
<b>Total</b>			<b>61:15</b>	<b>3077:00</b>	<b>100.0</b>	<b>89</b>	
English (CCTV NEWS)	China	1	1:00	52:00	N/A	1%	no
English (DW)	Germany	1	1:00	52:00	N/A	1%	no
English (France 24)	France	3	3:00	156:00	N/A	4%	no
English (NHK World)	France	1	1:00	52:00	N/A	1%	no
English (RT)	Russia	1	1:00	52:00	N/A	1%	no
English (France 24)	Africa	1	0:30	26:00	N/A	1%	yes
<b>Total English</b>					<b>N/A</b>	<b>11%</b>	
<b>Total</b>						<b>100%</b>	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

2. Languages other than English.

## Sources

Country	Language	Origin	Broadcaster	Signal
Africa	English	Paris	F24	France Médias Monde
Armenia	Armenian	Yerevan	H1	Public Television Company of Armenia
Bangladesh	Bangla	Dhaka	Channel-i	Impress Telefilm Ltd
Bosnia Herzegovina	Bosnian	Sarajevo	BHT1	Radio-Televizija Bosne i Hercegovine
Chile	Spanish	Santiago	TVN	Televisión Nacional de Chile
China	Mandarin	Beijing	CCTV 4	China Central Television
China	English	Beijing	CGTN	China Global Television Network
Croatia	Croatian	Zagreb	HRT	Hrvatska radiotelevizija
Cyprus	Greek	Nicosia	CyBC	TV Plus & Cyprus Broadcasting Corporation
France	French	Paris	FT2	France Télévisions SA
France	English	Paris	F24	France Médias Monde
Germany	German	Berlin	DW	Deutsche Welle
Germany	English	Berlin	DW	Deutsche Welle
Greece	Greek	Athens	ERT	New Hellenic Broadcasting Corporation
Hong Kong	Cantonese	Kowloon	TVB	Television Broadcasts Limited
Hungary	Hungarian	Budapest	DTV	Duna Televízió
India	Hindi	New Delhi	NDTV	New Delhi Television Limited
India	Tamil	Chennai	Polimer TV	New Generation Media Corp Private Ltd (PT)
India	Punjabi	New Delhi	PTC News	G-Next Media Pvt Ltd
Indonesia	Indonesian	Jakarta	TVRI	Televisi Republik Indonesia
Italy	Italian	Rome	RAI	RAI International/Raitalia
Japan	Japanese	Tokyo	NHK Premium	Nippon Hōsō Kyōkai
Japan	English	Tokyo	NHK World	Nippon Hōsō Kyōkai
Korea	Korean	Seoul	YTN	Yonhap Television News
Macedonia	Macedonian	Skopje	MRT	Makedonska radio-televizija
Malta	Maltese	G'mangia	PBS	Public Broadcasting Service of Malta
Nepal	Nepali	Kathmandu	NTV	Nepal Television
Netherlands	Dutch	Hilversum	NOS	Nederlandse Omroep Stichting
Pakistan	Urdu	Islamabad	PTV	Pakistan Television Corporation
Philippines	Filipino	Manila	ABS-CBN	Alto Broadcasting System – Chronicle Broadcasting Network
Poland	Polish	Warsaw	Polsat	Telewizja Polsat S.A.
Portugal	Portuguese	Lisbon	RTP	Rádio e Televisão de Portugal, S.A.
Qatar	English	Doha	AlJ	Al Jazeera Satellite Network
Romania	Romanian	Bucharest	TVRi	Romanian Television
Russia	Russian	Moscow	NTV	Телекомпания НТВ
Russia	English	Moscow	RT	Russia Today
Serbia	Serbian	Belgrade	RTS	Radio-televizija Srbije
Somalia	Somali	Mogadishu/ London	Universal TV	Universal Television Network
Spain	Spanish	Madrid	RTVE	Radiotelevisión Española
Sri Lanka	Sinhalese	Colombo	SLRC	Sri Lanka Rupavahini Corporation
Thailand	Thai	Bangkok	Thai PBS	Thai Public Broadcasting Service
Turkey	Turkish	Ankara	TRT	Türkiye Radyo Televizyon Kurumu
UAE	Arabic	Dubai	DTV	Dubai Television
UK	English	London	BBC	British Broadcasting Corporation
Ukraine	Ukrainian	Kyiv	NTCU	National Television Company of Ukraine
USA	English	Washington DC	PBS	Public Broadcasting Service

## SBS

Albanian	Croatian	Guarani	Korean	Pashto	Spanish
Amharic	Czech	Hebrew	Kurdish	Polish	Susu
Arabic	Danish	Hindi	Lao	Portuguese	Swahili
Arabic (Algerian)	Dari	Hungarian	Latin	Punjabi	Swedish
Arabic (Chadian)	Dutch	Icelandic	Lingala	Romanian	Taiwanese
Arabic (Moroccan)	Farsi	Indonesian	Malay	Russian	Thai
Bengali	Finnish	Irish	Mandarin	Saami	Turkish
Bosnian	French	Italian	Maori	Sepedi	Tzeltal
Bulgarian	French Canadian	Japanese	Maya	Serbian	Urdu
Burmese	Fulani	Javanese	Mongolian	Slovak	Vietnamese
Cantonese	Gaelic	Kazakh	North Tanna	Somali	Yiddish
Catalan	German	Khmer	Norwegian	South American	Zulu
Chinese	Greek	Kinyarwanda	Nyanja	Indigenous Lang	

## SBS VICELAND

Albanian	Corsican	German	Japanese	Old Norse	Swedish
Arabic	Czech	Greek	Javanese	Pashto	Thai
Arabic (Chadian)	Danish	Guarani	Kazakh	Tok Pisin	
Arabic (Moroccan)	Dari	Hebrew	Kinyarwanda	Portuguese	Turkish
Basque	Dutch	Hindi	Korean	Romanian	Tzeltal
Bulgarian	Farsi	Icelandic	Kurdish	Russian	Ukrainian
Burmese	Filipino	Indonesian	Kyrgyz	Serbian	Urdu
Cantonese	Finnish	Irish	Mandarin	Slovene	Vietnamese
Catalan	French	Italian	Maori	Somali	
Chechen	French Canadian	Jamaican English	Norwegian	Spanish	

## NITV

Aja	Dutch	Hindi	Korean	Ngaanyatjarra	Tok Pisin
Amharic	Dyirbal	Indonesian	Maasai	Portuguese	Tongan
Arrernte	Farsi	Inuktitut (Eastern Canadian)	Mandarin	Quechua	Torres Strait Creole
Bardi	Fijian	Irish	Maori	Russian	Walmajarri
Chol	Finnish	Italian	Martu Wangka	Spanish	Warlpiri
Cree	French	German	Kala Lagaw Ya	Swahili	Yan-Nhangu
Danish	French	French	Miriwung	Swedish	Yanyuwa
Dhuwal	German	German	Kalaallitut	Mohawk	Taiwanese
Djambarrpuyngu	Gumatj	Gumatj	Khmer	Murrinh-Patha	Tetum
Djinba	Gupapuyngu	Gupapuyngu	Kinyarwanda	Navaho	Tibetan
	Hausa	Hausa	Kogi		Zulu

## ONLINE

Amharic	Dutch	German	Mandarin	Portuguese	Swedish
Danish	French	Italian	Norwegian	Romanian	

**SBS Network (SBS, SBS 2/VICELAND, Food Network and NITV), People 16+, Metro FTA Share**

Financial Year	Share	Major Events
2012–13	6.0%	NITV measurement started 12 Dec 2012
2013–14	5.7%	World Cup 2014
2014–15	6.1%	World Cup 2014/Struggle Street/First Contact
2015–16	7.2%	Food Network measurement started 29 Nov 2015
2016–17	7.5%	SBS 2 became SBS VICELAND 15 Nov 2016/ Filthy Rich and Homeless/ First Contact S2

Source: OzTAM; 5 City Metro; SBS Network (SBS + SBS 2/SBS VICELAND + SBS Food Network + NITV); 1 Jul 2012 to 30 Jun 2017, People 16+ (including guests); Share of Metro FTA %, Sun–Sat 18:00–23:59; Consolidated (Live + As Live + Time Shifted).

**SBS Network (SBS, SBS 2/VICELAND, SBS Food Network and NITV), Total Individuals, Metro FTA Share**

Financial Year	Share	Major Events
2012–13	5.6%	NITV measurement started 12 Dec 2012
2013–14	5.4%	World Cup 2014
2014–15	5.8%	World Cup 2014/Struggle Street/First Contact
2015–16	6.8%	Food Network measurement started 29 Nov 2015
2016–17	7.1%	SBS 2 became SBS VICELAND 15 Nov 2016/ Filthy Rich and Homeless/ First Contact S2

Source: OzTAM; 5 City Metro; SBS Network (SBS + SBS 2/SBS VICELAND + SBS Food Network + NITV); 1 Jul 2012 to 30 Jun 2017, Total Individuals (including guests); Share of Metro FTA %, Sun–Sat 18:00–23:59; Consolidated (Live + As Live + Time Shifted).

**SBS Network (SBS, SBS 2/VICELAND, SBS Food Network and NITV), Total Individuals, Metro and Regional Average Weekly Cumulative Reach**

Financial Year	5 Capital Cities 000s	Aggregated regional 000s
2012–13	5,276	2,317
2013–14	5,146	2,293
2014–15	5,345	2,246
2015–16	5,646	2,368
2016–17	5,118	2,120

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets; SBS Network (SBS + SBS 2/SBS VICELAND + SBS Food Network + NITV); 1 Jul 2012 to 30 Jun 2017; Total Individuals (including guests); Average Weekly Cumulative Reach (5 mins Consecutive). Sun–Sat 02:00–25:59; Consolidated (Live + As Live + Time Shifted).

**SBS Network (SBS, SBS 2/VICELAND, SBS Food Network and NITV), Total Individuals, Average Weekly Cumulative Reach By Market**

	2012–13 000s	2013–14 000s	2014–15 000s	2015–16 000s	2016–17 000s
<b>5 Capital Cities</b>					
Sydney	1,527	1,569	1,557	1,565	1,430
Melbourne	1,695	1,601	1,648	1,781	1,646
Brisbane	919	894	962	1,008	929
Adelaide	516	489	513	561	498
Perth	620	593	665	733	615
<b>5 City Metro Total</b>					
	<b>5,276</b>	<b>5,146</b>	<b>5,345</b>	<b>5,646</b>	<b>5,118</b>
<b>Aggregated Regional Areas</b>					
Queensland	482	474	444	482	445
Northern NSW	538	530	517	535	475
Southern NSW	491	494	490	528	471
Victoria	434	433	425	439	388
Western Australia	178	165	185	192	176
Tasmania	194	198	185	192	164
<b>Aggregated Regional Total</b>					
	<b>2,317</b>	<b>2,293</b>	<b>2,246</b>	<b>2,368</b>	<b>2,120</b>

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets; SBS Network (SBS + SBS 2/SBS VICELAND + SBS Food Network + NITV); 01 Jul 2012 to 30 Jun 2017. Total Individuals (including guests), Average Weekly Cumulative Reach (5 mins Consecutive); Sun–Sat 02:00–25:59, Consolidated (Live + As Live + Time Shifted).

SBS Network (SBS + SBS2/VICELAND + SBS Food Network + NITV) Average Weekly Cumulative Reach  
By Demographic

	2012–13 000s	2013–14 000s	2014–15 000s	2015–16 000s	2016–17 000s
<b>5 Capital Cities</b>					
Total Individuals	5,276	5,146	5,345	5,646	5,118
People 0–17	543	561	527	538	463
Men 18–39	679	672	685	652	517
Men 40–54	728	699	723	761	626
Men 55+	1,004	995	1,071	1,149	1,120
Men 18+	2,408	2,364	2,478	2,562	2,265
Women 18–39	664	627	635	680	610
Women 40–54	622	615	657	688	604
Women 55+	1,041	979	1,049	1,179	1,176
Women 18+	2,326	2,221	2,340	2,547	2,390
<b>Aggregated Regional Areas</b>					
Total Individuals	2,317	2,293	2,246	2,368	2,120
People 0–17	238	231	226	233	194
Men 18–39	247	237	218	206	160
Men 40–54	311	308	309	317	254
Men 55+	508	513	520	553	520
Men 18+	1,065	1,058	1,047	1,076	935
Women 18–39	236	229	207	232	217
Women 40–54	279	271	269	281	229
Women 55+	499	506	499	546	546
Women 18+	1,014	1,005	974	1,059	992

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets (inc WA); SBS Network (SBS + SBS 2/SBS VICELAND + SBS Food Network + NITV); 01 Jul 2012 to 30 Jun 2017; Total Individuals (including guests); Average Weekly Cumulative Reach (5 mins Consecutive). Sun–Sat 02:00–25:59. Consolidated (Live + As Live + Time Shifted).

Area Served	Frequency (MHz)	Area Served	Frequency (MHz)	Area Served	Frequency (MHz)
<b>Australian Capital Territory</b>					
Deniliquin	613.5	Narooma	655.5		
Canberra	184.5	Narrandera*	571.5		
Conder*	578.5	Newcastle	599.5		
Dungog	627.5	Newcastle	599.5		
Tuggeranong	648.5	North Haven (Beachfront CP)+	543.5		
Weston Creek/Woden	648.5	Nowra North	655.5		
Eden	655.5	Nyngan	613.5		
Elizabeth Beach*	683.5	Oberon*	648.5		
Adelong	571.5	Ocean Shores	655.5		
Albury North	536.5	Parkes (Spicer Park CP)+	690.5		
Anna Bay*	683.5	Peak Hill*	690.5		
Armidale	571.5	Picton**	557.5		
Armidale North*	226.5	Port Stephens	550.5		
Gosford	613.5	Portland/Wallerawang	613.5		
Goulburn	613.5	Richmond/Tweed	564.5		
Balranald	634.5	Smiths Lake*	613.5		
Batemans Bay/Moruya	613.5	Stanwell Park	676.5		
Grenfell*	529.5	Stroud*	627.5		
Bathurst	191.5	SW Slopes/E Riverina	669.5		
Batlow	613.5	Sydney	184.5		
Bega	557.5	Sydney	184.5		
Belmont North*	550.5	Sydney North West**	557.5		
Bermagui*	613.5	Sydney South West**	613.5		
Boambee/Sawtell*	683.5	Talbingo	613.5		
Bombala	655.5	Tamworth	613.5		
Bonalbo	613.5	Taralga+	550.5		
Boudi	613.5	Tenterfield	655.5		
Bourke Town	655.5	Thredbo	543.5		
Bowning+	613.5	Tumbarumba	613.5		
Bowral/Mittagong	676.5	Tumbarumba Town+	529.5		
Braidwood	655.5	Tumut	613.5		
Brewarrina	648.5	Ulladulla	550.5		
Broken Hill	226.5	Upper Hunter	655.5		
Bulahdelah*	676.5	Upper Namoi	529.5		
Bungendore*	655.5	Uralla*	655.5		
Byron Bay*	620.5	Vacy	543.5		
Captains Flat	613.5	Wagga Wagga	613.5		
Central Tablelands	606.5	Walcha	613.5		
Central Western Slopes	184.5	Walgett	627.5		
Cobar	219.625	Walwa/Jingellic	683.5		
Coffs Harbour	620.5	Warialda*	683.5		
Coffs Harbour North*	529.5	Warners Bay*	550.5		
Condobolin	613.5	Wellington*	690.5		
Coolah	655.5	West Wyalong*	613.5		
Cooma Town	613.5	Wilcannia	571.5		
Cooma/Monaro	529.5				
Cootamundra*	613.5				
Cowra	648.5				
Crookwell*	550.5				
Dalmeny*	655.5				

Area Served	Frequency (MHz)
Wollongong	641.5
Woolgoolga*	690.5
Woronora**	613.5
Wyong	613.5
Yass+	550.5
Young	613.5
<b>Northern Territory</b>	
Alice Springs	177.5
Batchelor	613.5
Darwin	536.625
Darwin City	613.5
Jabiru	529.5
Katherine	177.5
Nhulunbuy	177.5
Tennant Creek	219.5
Tindal++	669.5
Yulara+	662.5
<b>Queensland</b>	
Agnes Water*	683.5
Airlie Beach	571.5
Airlie Cove (Resort)+	536.5
Alpha+	655.5
Anakie+	613.5
Aramac+	662.5
Atherton	655.5
Augathella+	655.5
Ayr	613.5
Babinda	662.5
Bancroft+	564.5
Barcaldine	641.5
Bedourie+	655.5
Bell	648.5
Birdsville+	655.5
Blackall	571.5
Blackwater	655.5
Boonah	613.5
Bowen Town	571.5
Boyne Island	613.5
Brisbane	184.5
Brisbane	184.5
Brisbane North West**	648.5
Brisbane South East**	564.5
Burketown+	655.5
Burnett Heads (Holiday Park)+	564.5

Area Served	Frequency (MHz)
Cairns	184.5
Cairns East	648.5
Cairns North	571.5
Canungra**	564.5
Capella	529.5
Cardwell	662.5
Carmila+	655.5
Charleville	226.5
Charters Towers	613.5
Chillagoe+	655.5
Clairview+	613.5
Clermont	571.5
Cloncurry	571.5
Collinsville	571.5
Cooktown	571.5
Cooloola Cove*	571.5
Coolum Beach (Coolum Beach HP)+	184.5
Cow Bay+	655.5
Crows Nest*	683.5
Cunnamulla	571.5
Currumbin	676.5
Daintree Village+	613.5
Darling Downs	564.5
Dimbulah	613.5
Dysart	613.5
Eidsvold+	655.5
Elliott Heads (Holiday Park)+	564.5
Emerald	226.5
Emu Park (Bell Caravan Park)+	655.5
Eromanga+	655.5
Esk	571.5
Eulo+	655.5
Flametree/Jubilee Pocket*	571.5
Gladstone East	543.5
Gladstone West	655.5
Glenden+	641.5
Gold Coast	613.5
Gold Coast Southern	676.5
Hinterland	
Goldsborough Valley*	578.5
Goondiwindi	613.5
Gordonvale	662.5
Burnett Heads (Holiday Park)+	564.5
Gympie	613.5

Area Served	Frequency (MHz)
Gympie Town	683.5
Herberton	571.5
Hervey Bay	648.5
Hughenden	571.5
Jericho+	662.5
Jundah+	662.5
Karumba+	655.5
Kooralbyn**	564.5
Longreach	219.5
Mackay	536.5
Mareeba	613.5
Maroochydore (Holiday Park)+	184.5
Maroon+	655.5
Miara (Miara HP)+	564.5
Middlemount	571.5
Miles	613.5
Mission Beach	662.5
Mitchell	592.5
Monto	648.5
Moonford+	655.5
Moore Park (Moore Park HP)+	564.5
Moranbah	683.625
Moranbah Town	571.5
Morven+	662.5
Mossman	529.5
Mossman South+	571.5
Mount Alford**	683.5
Mount Isa	205.5
Mount Morgan*	683.5
Moura*	655.5
Mudjimba (Mudjimba Beach HP)+	578.5
Mundubbera*	648.5
Murgon	648.5
Murwillumbah	564.5
Muttaburra+	655.5
Nambour	613.5
Nanango*	683.5
Nebo	606.5
Noosa/Tewantin	613.5
Noosaville (Noosa River HP)+	578.5
Normanton+	662.5
Peregian Beach*	564.5

Area Served	Frequency (MHz)
Point Arkwright*	564.5
Port Douglas	655.5
Proserpine	613.5
Quilpie+	655.5
Rainbow Beach*	571.5
Rathdowney**	564.5
Ravenshoe	613.5
Redlynch	669.5
Richmond+	655.5
Rockhampton	592.5
Rockhampton East	613.5
Roma	184.5
Sapphire/Rubyvale+	655.5
Sarina Beaches*	648.5
Shute Harbour	655.5
Southern Downs	606.5
Speewah+	655.5
Springsure	613.5
St George	212.5
St Lawrence+	613.5
Stonehenge+	655.5
Stuart	690.5
Sunshine Coast North	683.5
Sunshine Coast South	578.5
Tambo+	571.5
Tara	613.5
Texas	648.5
Thursday Island	571.5
Tieri	606.5
Tin Can Bay*	571.5
Toowoomba	655.5
Toowoomba East*	613.5
Toowoomba South*	613.5
Townsville	592.5
Townsville North	690.5
Tully	648.5
Warwick	648.5
Weipa	571.5
Wide Bay	177.5
Willows+	655.5
Windorah+	655.5
Winton	571.5
Wonga Beach*	571.5
Wyandra+	655.5
Yarraman*	606.5
Yeppoon	613.5
Yowah+	662.5

Area Served	Frequency (MHz)
<b>South Australia</b>	
Adelaide	184.5
Adelaide	184.5
Adelaide Foothills	571.5
Angaston**	571.5
Bordertown	620.5
Burra	571.5
Cape Jervis**	620.5
Caralue Bluff	655.5
Carrickalinga**	683.5
Ceduna/Smoky Bay	613.5
Clare	655.5
Coffin Bay	648.5
Coober Pedy	571.5
Cowell	606.5
Craigmore/Hillbank	571.625
Eudunda**	571.5
Gumeracha**	683.5
Keith	578.5
Kingston SE/Robe	578.5
Lameroo	620.5
Lyndoch**	571.5
Maitland**	683.5
Mannum**	620.5
Morgan*	620.5
Myponga**	620.5
Naracoorte	620.5
Normanville**	606.5
Orroroo*	662.5
Pinnaroo	578.5
Port Lincoln	683.5
Quorn	655.5
Renmark/Loxton	529.5
Roxby Downs	571.5
South East	529.5
Spencer Gulf North	620.5
Strathalbyn**	620.5
Streaky Bay (Islands CP)+	620.5
Swan Reach**	571.5
Tumby Bay	529.5
Victor Harbor	571.5
Waikerie	655.5
Woomera++	578.5
Yankalilla**	620.5

Area Served	Frequency (MHz)
<b>Tasmania</b>	
Acton Road	578.5
Barrington Valley	655.5
Bicheno	578.5
Binalong Bay	599.5
Burnie	655.5
Currie+	571.5
Cygnet	620.5
Derby (Tas)	655.5
Dover	655.5
Dover South	613.5
East Devonport	606.5
Forth*	641.5
Geeveston	571.5
Hillwood	655.5
Hobart	177.5
Hobart NE Suburbs	655.5
King Island	690.5
Launceston	571.5
Lileah	219.5
Lilydale	655.5
Maydena	634.5
Meander	662.5
NE Tasmania	641.5
Neika/Leslie Vale*	683.5
New Norfolk	571.5
Orford	613.5
Penguin	606.5
Queenstown/Zeehan	655.5
Rosebery	529.5
Smithton	592.5
St Helens	529.5
St Marys	690.5
Strahan	613.5
Swansea	655.5
Tarooma	627.625
Ulverstone	606.5
Waratah	606.5
Wynyard	536.5

Area Served	Frequency (MHz)
<b>Victoria</b>	
Alexandra	655.5
Alexandra Environs	627.5
Anglesea/Aireys Inlet**	529.5
Apollo Bay*	571.5
Bairnsdale	571.5
Ballarat	571.5
Ballarat East*	613.5
Bendigo	529.5
Birchip*	613.5
Bonnie Doon	536.5
Boolarra*	690.5
Bright	529.5
Broadford+	655.5
Bruthen	655.5
Cann River	655.5
Casterton	648.5
Charlton*	613.5
Churchill	690.5
Cobden	613.5
Cohuna*	613.5
Colac	676.5
Corryong	578.5
Eildon	592.5
Eildon Town	627.5
Falls Creek+	613.5
Ferntree Gully	613.5
Foster	613.5
Geelong**	683.5
Genoa	578.5
Goulburn Valley	585.5
Halls Gap	655.5
Harrietville+	655.5
Healesville**	571.5
Hopetoun (Vic)	550.5
Horsham	613.5
Howqua*	578.5
Inverloch*	683.5
Jeeralang/Yinnar South*	690.5
Kiewa	613.5
Koondrook/Barham*	655.5
Lakes Entrance	655.5
Latrobe Valley	543.5
Lorne*	571.5
Mallacoota	655.5

Area Served	Frequency (MHz)
<b>Western Australia</b>	
Albany	620.625
Augusta	662.5
Blackstone (WA)+	655.5
Bayu-Undan+	613.5
Bridgetown	634.5
Broome	205.625

Area Served	Frequency (MHz)
<b>Western Australia</b>	
Bruce Rock	669.5
Bunbury	571.5
Carnamah	662.5
Carnarvon	219.625
Central Agricultural	634.5
Cervantes+	669.5
Coolgardie+	613.5
Dampier	543.5
Denham+	571.5
Derby (WA)	184.5
Esperance	198.5
Exmouth	198.625
Fitzroy Crossing	613.5
Geraldton	627.5
Halls Creek	205.5
Jurien Bay+	599.5
Kalbarri	212.5
Kalgoorlie	184.625
Kambalda	620.5
Karratha	641.5
Katanning	641.5
Kojonup	669.5
Koorda+	655.5
Kununurra	212.625
Kununurra East	620.5
Lancelin**	613.5
Laverton+	655.5
Leonora+	620.5
Mandurah/Waroona	613.5
Manjimup	662.5
Margaret River	634.5
Marvel Loch+	606.5
Meekatharra	205.5
Menzies+	620.5
Merredin	669.5
Mingenew	662.5
Moora	606.5
Morawa	564.5
Mount Magnet	205.5
Mullewa	662.5
Nannup	529.5
Narrogin	669.5
Newman	219.5
Ningaloo Lighthouse Resort+	669.5
Norseman	662.5

Area Served	Frequency (MHz)
<b>External Territories</b>	
Christmas Island Drumsite++	184.5
Christmas Island	578.5
Phosphate Hill++	
Christmas Island Rocky Point++	620.5
Cocos Islands Home Island++	627.5
Cocos Islands West Island++	184.5

**Key**

- \* Regional Broadcast Australia (RBA) owned transmission site
- \*\* TX Australia (TXA) owned transmission site
- + Self-help retransmission site
- ++ Government owned retransmission site

1. Digital TV services as at 1 June 2017.

**Source**

Retransmission data is sourced from the ACMA database of Broadcast Transmitter Licences.

Area Served	Frequency (MHz)**
<b>Australian Capital Territory</b>	
Australian Capital Territory	
Canberra	1440AM
Canberra	105.5
<b>New South Wales</b>	
Batlow*	92.5
Boggabilla*	107.9
Brewarrina*	89.7
Cobar*	105.3
Coolamon*	103.1
Cooma (town)*	106.5
Coonabarabran*	92.5
Coonamble*	90.3
Cootamundra*	102.9
Corowa*	90.9
Culcairn*	91.1
Dubbo (City)*	100.5
Gilgandra*	103.7
Glen Innes*	89.1
Gulgargambone*	93.9
Gundagai*	95.1
Holbrook*	93.7
Ivanhoe*	102.9
Jerilderie*	91.7
Junee*	98.7
Lightning Ridge*	94.5
Long Flat*	107.9
Menindee*	105.7
Merriwa*	104.3
Moama*	99.7
Murrurundi*	100.1
Muswellbrook*	107.7
Narrandera*	93.5
Newcastle	1413AM
Oberon*	107.1
Orange*	100.5
Parkes*	101.3
Peak Hill*	100.9
Port Macquarie*	107.7
Quirindi*	96.3
Sydney	1107AM
Sydney	97.7
Tamworth*	97.1
Tumbarumba*	100.5
Tumut*	94.7

Area Served	Frequency (MHz)**
<b>Northern Territory</b>	
Darwin	100.9
Nhulunbuy*	99.7
<b>Queensland</b>	
Airlie Beach*	89.1
Alpha*	102.3
Aramac*	99.7
Bedourie*	102.9
Birdsville*	104.5
Bollon*	96.3
Boonah*	91.1
Boulia*	101.3
Brisbane	93.3
Burketown*	99.5
Cairns (Mt Yarrabah)*	90.5
Canungra*	104.9
Carmila*	89.7
Charleville*	98.5
Clermont*	103.7
Cloncurry*	106.1
<b>South Australia</b>	
Cow Bay*	99.1
Cunnamulla*	104.5
Daintree*	90.5
Dajarra*	96.5
Dingo Beach*	94.5
Dirranbandi*	95.3
Eidsvold*	104.3
Emerald*	93.1
Eromanga*	89.3
Eulo*	104.9
Glenden*	94.1
Hughenden*	104.3
Hungerford*	104.5
Injune*	102.7
Jericho*	101.7
Kooralbyn*	104.9

Area Served	Frequency (MHz)**
<b>Victoria</b>	
Benalla*	92.9
Maryborough (Vic)*	104.5
Melbourne	1224AM
Melbourne	93.1
Mildura*	98.7
Morwell*	90.9
Myrtleford*	97.3
Wodonga*	89.5
<b>Western Australia</b>	
Bridgetown*	97.3
Broome*	91.7
Coolgardie*	92.3
Coorow*	107.1
Denham*	100.5
Denmark*	106.9
Exmouth*	98.9
Green Head*	100.1
Hopetoun (WA)*	95.7
Laverton*	94.9
Leonora*	95.3
Menzies*	98.1
Merredin*	102.7
Moora*	103.5
Morawa*	93.5
Newman Mining Area C*	103.3
Perth	96.9
Pingelly*	93.9
Ravensthorpe*	94.7
Wandering*	93.7
Westonia*	101.9
Wongan Hills*	106.3

**Key**

\* Self-help retransmission service

\*\* FM service unless otherwise indicated

1. Analogue Radio services as at 1 June 2017.

**Source**

Retransmission data is sourced from the ACMA database of Broadcast Transmitter Licences.

## Area Served

Adelaide
Brisbane
Canberra (Trial)
Melbourne
Perth
Sydney

20th Century Fox	Ave	Charles Darwin University	Electrolux
2nds World	Axf Entertainment	Charles Sturt University	Emirates
3phase Marketing	B Pat Media	Chemist Warehouse	Emotionmusic
7eleven	Babylove	Child Fund	Energex
A2 Milk	Backroads Touring	Choice	Energy Australia
Aami	Bakers Delight	Choice Caravans	Eone
Abbott Nutrition	Bank SA	Choosi	Epiclinic
Abstract Entertainment	Belong	Chrysler	Ergo Centre, The
Accor	Bendigo Writers Festival	Chrysler Jeep	Ergon Energy
Ach Group	Bene Aged Care	Chugg Entertainment	Escape Travel
Acmn	Berkowitz Furniture	Classic Timber Furniture	Eset
Actegy Health	Best & Less	Coca Cola	Eset
Actron Air	Bet365	Coffee Club, The	Ethno Events & Entertainment
Adelaide Antique Fair	Bethany Funeral Homes	Coles Financial Services	Euro Solar
Adelaide Oval	Betta Blinds	Coles Gift Cards	Expedia
Advanced Hair Studio	Betta Home Furnishings	Coles Supermarkets	Fair Price Home Improvements
Ai Con	Beyond Bank	Colli Timber & Hardware	Fairmont Homes
Air New Zealand	Bicycle Express	Colonial First State	Falun Dafa Association
Airbnb	Bicycle Network, The	Commonwealth Bank	Of NSW Incorporated
Aka Australia	Big Red	Compare The Market	Fantastic Furniture
Alby Turner & Son Kitchens	Big W	Conci Furniture	Fed Australian Bureau
Aldi	Billions Australia	Confederation Of Australian	Of Statistics
Aldinga Home Improvements	Biorevive	Motor Sport	Fed Australian Egg Corporation
All Seasons Gutter Guard	Birds Basement	Content Living	Fed Australian Electoral
Allianz Australia Services	Bmw Australia	Coogans	Commission
Alpecin	Bmw Motorrad Australia	Coon Cheese	Fed Dept Of Defence
Alzheimers.org.au	Bob Jane	Cota Insurance	Fed Dept Of Employment &
American Express	Boehringer	Country Blinds	Workplace Relations
Amp	Bora Apac	Country Liberal Party	Fed Dept Of Foreign Affairs
Amp – Orion	Bp Australia	CQ University	And Trade
Ancestry.com	Bremerton Wines	Crowies Paints	Fed Dept Of Health & Aged Care
Andre Rieu Productions	Bridgestone	Crown	Fed Dept Of Industry, Innovation,
Andrew Jones Travel	Brisbane Marketing	Crownbet	Climate Change, Science,
Angel Shoes	British Sausage Co	Curtin University	Research And Tertiary
Anglicare	Britz N Pieces	Dan Murphy's	Education
Anglicare SA	Buderim Ginger Retail	Dave Potter Honda	Fed Dept Of Prime Minister
Anz Bank	Budget Direct	David Jones	& Cabinet
Apple	Bunnings Warehouse 2016	Dawsons Funeral Home	Fed Dept Of Treasury
Apple Computer	Bupa Australia Health	Decor Lighting	Fed Reserve Bank Of Australia
Apt Touring	Burke And Burke	Defence Housing Australia	Ferrero Australia
Arena Entertainment And Djs	Cadbury Schweppes	Delights	Finn Business Sales
Arla Foods	Cairns Ukulele Club	Diageo	First National Real Estate Borg
Asahi	Cancer Council Australia	Dimension Data	& Associates
Ashley & Martin	Cappo Seafood	Divine Mercy	Fitbit
Association Of Children's	Caravan And Camping Industry	Dome Cafe	Flight Centre
Welfare Agencies	Caravan Trade Industry	Dominos Pizza	Fonterra
Ateco	Association Victoria	Doncaster Bmw	Foodbank SA
Atout France	Care Super	Dream Start	Foodland
Audi	Carlton United Breweries	Dreamland	Ford
Audible	Carnival	Dutton Motors	Ford Dealers
Australian Gas Networks	Carpet Choice	Ea Games	Foxtel
Australian Health Management	Cbus	Easystart Homes	Fred Hollows Foundation
Australian Hotels Association	Cellmid	Ech Incorporated	Freedom
Australian Pensioners Insurance	Central Equity	Edith Cowan University	Frontier Touring Company, The
Australian Piano Fair	Centuria Investment	Efm Health Clubs	Frucor
Australian Psychological Society	Cerebos	Ego Pharmaceuticals	Geeks 2 U
Australian Super	Cfs Foundation	Harmony	General Mills
Austsafe Super	Challenger	Ekornes	General Store
Auto Classic	Chamber Of Minerals & Energy	Elanco	George Weston Foods
Auto Masters	Of Western Australia, The	Elders	Glaxo Smith Kline

Glenworth Valley	Jim Beam	Medex Australia	NSW Tafe	RAC (Wa)	Scenic Tours	Target Orion	VIC Dept Of Treasury & Finance
Godfreys	Joe Gomes Engineering	Medibank	NSW Transport For NSW	RACQ	Scotts Australia	Tatts	VIC Roads
Gold Coast Tourism	John Frieda	Melbourne Business School	NSW Trustee & Guardian	RACQ Insurance	Seacrest Homes	Telstra	VIC Tourism
Golden Casket	Journey West Media	Melbourne Polytechnic	Ocean Club Resort	RACV	Sealy	Terri Sheer	Victorias Basement
Goldoc	Jr's Surf & Ski	Melbourne Symphony Orchestra	Officeworks	Raine And Horne	Seek	Terry White Chemists	Viking River Cruises Australia
Good Guys, The	Julian Burton Burns Trust	Menulog	Ofx	Rams Home Loans	Seeley International	Thailand Tourism	Village Cinemas
Great Southern Railway	Karingal	Menzies Research Centre	Open Universities	Rawsons Elite Appliances	Shahin	Tile Boutique	Village Roadshow
Greater, The	Kathmandu	Mercedes Benz	Optus	Rays Outdoor	Shahmoon Rugs	Titan Sheds	Visa Australia
Greenpeace	KFC	Mercedes Benz Adelaide	Orana	Real Insurance	Shannons Insurance	Tobin Brothers	Vitasoy
Griffith University	Kia Motors Australia	Merial	Origin Energy	Reckitt Benckiser	Shaver Shop	Toro Equipment Australia	Vodafone
H&R Block	King Furniture	Michael Cassel Group	Our Media	Recognise	Shine Lawyers	Tourism Events QLD	Volkswagen Australia
Haggle Huge	Kleenheat Gas	Microsoft	Own It Homes	Red Feather Inn	Silver Chain	Tourism Ireland	Volvo
Hankook Tyres	Kmart	Miele Australia	P & O	Red Rooster	Silversea Cruises	Tourism Tasmania	Voost
Harvey Norman	Kmart Orion	Millers Fashion	Pacific Retail Brands	Redesignsa	Simplot	Town & Country Mattresses	WA Cancer Council
HBF	Kmart Tyre And Auto Service	Millmaine Entertainment	Paramount Pictures	Remington	Skoda	And Beds	WA City Of Perth
HCF	Krbd Entertainment	Mini	Payless Shoesource Australia	Renault	Slater & Gordon	Toy Factory, The	WA Dept Of Premier & Cabinet
Headspace	Kubota	Mining Council Of Australia	Peet Real Estate	Repcos	Smash	Toyota	WA Dept Of State Development
Heineken	La Trobe Financial	Mitsubishi Motors	People's Choice Credit Union	Ride Bellerive	Smith Family	TPG	WA Electoral Commission
Hello Fresh	Ladbrokes	MLC	Pepsico	Road Safety Commission	Snack Foods Australia	Transferwise	WA Greens
Hesta	Land Rover Australia	Molicare	Persian Carpet Emporium	Rocky Mountaineer	Snooze	Transmission Films	WA Heart Foundation
Hewlett Packard	Lash Creative	Monu	Persian Carpet Gallery	Royal Caribbean	Sofa Shop, The	Trivago Gmbh	WA Labor
Hif	Latitude	Motor Trades Association Of	Persian Palace	RSPCA	Solitaire Automotive Group	True Value Solar	WA Police Department
High Tec Oils	Latrobe University	Australia Superannuation Fund	Pfitzner Furniture (Nercoba)	RSPCA Insurance	Sony Music	Tt Line	WA Synergy
Hisense	Ledified	Motorsports NT	Pfizer	S26	Sony Picture Releases	Ubanks	WA Tourism Commission
Hitachi	Legacy	Murray Goulburn	Pharmacare	SA Adelaide Festival	Sound Centre	Uber Care	WA Water Corp (303)
Holden	Lexus	Murray Pest Control	Philips	SA Adelaide Festival Centre	Spc Ardmona	Ubet	Walt Disney Motion Pictures
Honda	Lexus Of Adelaide	Mystate	Pianomax	SA Adelaide Symphony	Specialty Fashion Group	Ukwa Radio	Warner Village Theme Parks
Horticulture Innovation Australia	Liberal Party SA	National Australia Bank	Pizza Hut	Orchestra	Specsavers	Unhcr	Weber Australia
Hospital Research Foundation, The	Liberal Party Wa, The	National Basketball League	Plan Australia	SA Ambulance Service	Spicers	Unibet	Webjet
Hostplus	Lion	National Gallery Of Australia	Plunkett Homes	SA Country Fire Service SA	Sportsbet	Unions WA	Websters Lawyers
Hotels.Com	Live Nation Australasia	National Heart Foundation	Plush	SA Dept For Communities & Social Inclusion	St George Bank	Uniti Wireless	Wellington Aboriginal Corporation Health Service
House And Garden	Live Nation Global	National Hospital Discharge Survey	Posture Care Chair	SA Dept Of Child Protection	St Ives	Uniting Care Queensland	Western Power
House Call Doctor	Local Agent Finder	National Pharmacies	PPR	SA Dept Of Drug And Alcohol Services	St Teresas College	Universal Music	Western Union
Hungry Jacks	Local Government Association Of Tasmania	Nationwide Super	Prahran Market	SA Dept Of Treasury And Finance	St Vincent De Paul Society	Universal Pictures International	Westpac
Hyundai	Logistic Events	Natuzzi	Presto	SA Flinders University SA	Staffords Flooring	University Of Queensland	Wild Turkey
IAG	Lord Mayor's Charitable Foundation	Natuzzi Adelaide	Priceline	SA Homestart Finance	State School Teachers Union	University Of Southern Queensland	Wohlers
Icon Films	Lotterywest	Natuzzi Melbourne	Princess Cruises	SA Lotteries Commission	WA	University Of Wollongong	Womad
Icwa	Louvre House	Nestle	Progress Development	SA Motor Accident Commission	Steadfast	Uno	Woolworths Insurance
IGA	Machine Zone	New Caledonia	Qantas	SA Motor Sport Board	Strathalbyn Antiques Fair	Uzit	Woolworths Online Shop
Ikea	Make A Wish Foundation	New Generation Homes	Qbe Insurance	SA Quality Home Improvements	Stuart Alexander	Van Egmond Group	Woolworths Supermarkets
Indonesian Tourism	Manassen Foods	Newcastle Permanent	QLD Ballet	SA Sahmri SA Health & Medical Research Institute	Studio Canal	Veetel	Woolworths Telco
Industry Super Australia	Mannix Airconditioning	News Limited	QLD Dept Of Education	SA South Australian Tourism Commission	Subway	VIC Dept Of Economic Development, Jobs, Transport	World Animal Protection
Industry Super Funds	Mars Foods	Nick Scali	Training Assoc	SA State Opera South Australia, The	Suncorp	World Remit	World Remit
Infiniti	Mastercard	Nick Scali Furniture	QLD Dept Of Energy And Water Supply	SA University Of Adelaide	Suncorp Direct Life Insurance	World Vision	World Vision
Inkjecta Pneumatix	Masterfoods	Nintendo Australia	QLD Dept Of Environ & Heritage Protection	SA University Of SA	Sunsuper	VIC Dept Of Education And Training	World Wildlife Fund
Institute Of Urban Indigenous Health	Masterpet	Nissan	Nat Parks, Recreation Sport & Racing	Salvation Army Sydney	Super Amart	VIC Dept Of Health	Wotif
Integria	Masters	NRMA	QLD Dept Of Health	San Remo	Swinburne Online	VIC Dept Of Health And Human Services	Wrigleys
Intuit Quick Books	Maurice Blackburn	Nrma Roadside Assistance	QLD Dept Of Housing And Public Works	SA University Of South Australia, The	Swinburne University	VIC Dept Of Innovation, Ind & Reg Dev	Yakult
Isuzu	Maytronics	NSW Association Of Child Welfare Agencies	QLD Dept Of Premier & Cabinet	Sydney Symphony Orchestra	Sydney Symphony Orchestra	VIC Dept Of Justice	Youi
Italia Ceramics	Mazda	NSW Cancer Council	QLD Dept Of Treasury And Trade	Symplants	TAB	VIC Dept Of Justice And Regulation	Yourtown
Jacobs Douwe Egberts	McAay	NSW Cancer Institute Of NSW	QLD Fire And Emergency Services	Save The Children	TAFE QLD	VIC Dept Of Premier & Cabinet	VIC Dept Of Transport
Jag Kitchens	McCain	NSW Dept Of Fair Trading	QLD Music Festival	Sc Johnson	Take 2 Events		
Jaguar	McCormicks Foods	NSW Dept Of Health	QLD Nurses Union	Sanitarium Health Food Co	TAL		
Jalna Dairy Foods	McDonald Jones Homes	NSW Dept Of Justice	QLD Performing Arts Centre	Sanofi	Target		
Japanese Mountain Retreat	McDonalds	NSW Environmental Protection Agency	QLD Transport	Save The Children			
Mineral Springs & Spa	McPhersons	Me Bank	Qm Properties	Sc Johnson			
Jarvis Skoda	Meals On Wheels SA	Meat And Livestock Aus	RAA	Rabobank			
Jarvis Subaru	Medecins Sans Frontieres	Medals On Wheels SA	NSW Rural Fire Service				
Jemena Gas Works	Meat And Livestock Aus	Meals On Wheels SA	NSW Safe Work				
Jetstar	Medecins Sans Frontieres	Meat And Livestock Aus					

## Program Sponsors SBS, SBS VICELAND and FOOD NETWORK

Program	Sponsors
Abandoned Series 1	Vodafone
Abba In Concert	Holden Australian Health Management
Ainsley Eats The Streets Series 1	Electrolux
Atlanta Series 1	Vodafone
Big Trouble In Thailand Series 1	Vodafone
Britain's Favourite Foods: Are They Good For You?	Electrolux
Carluccio's Corroboree Series 1	McCormicks Foods
Chefs' Line Series 1, The	Volvo Woolworths Supermarkets Harvey Norman
Cyberwar Series 1	Integria Nintendo Australia Paramount Pictures
Cycling: Amstel Gold 2017	Skoda
Cycling: Critérium Du Dauphine 2017	Skoda
Cycling: Fleche-Wallonne 2017	Skoda
Cycling: Giro Di Lombardia 2016 Live	Skoda
Cycling: Herald Sun Tour 2017	Skoda
Cycling: Incycle Series 4	Skoda
Cycling: La Vuelta 2016 Highlights	Skoda Ofx
Cycling: La Vuelta 2016 Live Stages	Skoda Ofx
Cycling: Liege-Bastogne-Liege 2017	Skoda
Cycling: Paris-Nice 2017	Skoda
Cycling: Paris-Roubaix 2017	Skoda
Cycling: Tour Of Flanders 2017	Skoda
Date My Race	Vodafone
Dead Set On Life Series 2	Vodafone
Dead Set On Life Series 3	Vodafone
Destination Flavour Down Under Series 1	Woolworths Supermarkets Electrolux Miele Australia
Destination Flavour Singapore Series 1	Jetstar
Deutsche Welle English News Morning	Optus
Doctor Who Gave Up Drugs Series 1, The	Integria
Eat, Fast And Live Longer (Rere)	Electrolux
Eurovision Song Contest 2017	Holden Australian Health Management Harvey Norman
Eurovision Top 40 Songs	Australian Health Management Holden

Program	Sponsors
F-Ck, That's Delicious Series 1	Jim Beam
F-Ck, That's Delicious Series 2	Vodafone
Filipino News	Optus
First Contact Series 2	Melbourne Symphony Orchestra
Flophouse Series 1	Vodafone
Football 2016–2017: A-League SBS Matches	Crownbet Telstra Unibet Ashley & Martin Hyundai Hungry Jacks
Football 2016–2017: Premier League Matches	Ashley & Martin Optus Lion Hungry Jacks Bet365
Football 2016: Euro 2016	TPG Sportsbet
Football 2016: Euro 2016 Highlight Programs	TPG
Football 2017: FA Cup	Sportsbet
Football 2017: FIFA Confederations Cup	Hisense
Football 2017:	Sportsbet
Spanish Football Finals	
For The Love Of Meat With Matthew Evans Series 1	Electrolux
French News	Optus
Full Frontal With Samantha Bee Series 1	Walt Disney Motion Pictures
Game Loading	Nintendo Australia
Gameplay: The Story Of The Video Game Revolution	Nintendo Australia
Heston's Gourmet Tour	McCormicks Foods
Heston's Great British Food Series 1	Electrolux Woolworths Supermarkets
Huang's World Series 1	Vodafone
Ibiza: Spring Breakers In Europe	Vodafone
International Rugby 2016	Apple Computer Microsoft Isuzu
It Takes Guts	Electrolux
Italy Unpacked Series 3	Electrolux
Joan Of Arc: God's Warrior (Re)	Melbourne Symphony Orchestra
Kinky Business	Vodafone
Kolkata: City Of Joy	Melbourne Symphony Orchestra

Program	Sponsors
Little Paris Kitchen Series 1 (Re), The	McCormicks Foods
Luke Nguyen's Street Food Asia Series 1	Harvey Norman Apt Touring Electrolux
Made In Italy With Silvia Colloca Series 1	Miele Australia
Mekong Series 1	Melbourne Symphony Orchestra
Motor Sport: Dakar Rally 2017	Isuzu Bmw Motorrad Australia
Motorcycles: Superbike World Championship 2016	Bmw Motorrad Australia
My Restaurant In India Series 1	Electrolux
Needles And Pins Series 1	Vodafone
Nigella Bites Series 2	Origin Energy
Nigella Bites Series 3	Origin Energy
Nigella Express Series 1	McCormicks Foods
Nigella Feasts Series 1	Origin Energy
Nigellissima Series 1	McCormicks Foods
Night Manager Series 1 Compilation, The	Toyota
Night Manager Series 1, The	Toyota
Nirvana The Band The Show Series 1	Vodafone
Noisy Series 2	Vodafone
One Born Every Minute Series 6	Babylive
Orphan Black Series 5	Vodafone
Payday Series 1	Vodafone
Perfect Match Series 7	Harvey Norman
Perfect Match Series 8	Integria
Peter Kuruvita's Coastal Kitchen Series 1	Woolworths Supermarkets Harvey Norman Electrolux
Poh & Co. Series 2	Spc Ardmona Harvey Norman Kleenheat Gas
Poh & Co. Series 2 Best Bites	Harvey Norman
Popasia TV 2016 2 Hr	Lash Creative
Popasia TV 2017	Paramount Pictures
Rachel Khoo's Cosmopolitan Cook Series 1	Electrolux
Rachel Khoo's Kitchen Notebook Melbourne Series 1	Miele Australia Electrolux General Mills
Rachel Khoo's Kitchen Notebook: London Series 1	McCormicks Foods Electrolux
Rick Stein's Cornish Christmas Series 1	Woolworths Supermarkets
Rick Stein's Far Eastern Odyssey Series 1	Woolworths Supermarkets Electrolux

Program	Sponsors
Rivals Series 1	Paramount Pictures
Rugby 2016: England V Australia	Apple Computer Microsoft Isuzu
Russia's Lost Princesses Series 1 Compilation	Melbourne Symphony Orchestra
Science Of Us Series 1 (Re), The	WA Heart Foundation
Searching Cyclist Ireland 2016	Tourism Ireland
Speedweek 2016	Shannons Insurance Medex Australia High Tec Oils
Speedweek 2017	Shannons Insurance Ave Medex Australia
Terror Series 1	Vodafone
Tour De France 2016 Daily Highlights	Skoda Colonial First State Ofx Scenic Tours Kleenheat Gas Optus
Tour De France 2016 Daily Update	Kleenheat Gas Skoda Optus Colonial First State Scenic Tours Ofx
Tour De France 2016 La Course By Tour De France	Ofx Scenic Tours Colonial First State Skoda Optus Kleenheat Gas
Tour De France 2016 Live Stages	Optus Skoda Ofx Scenic Tours Colonial First State Kleenheat Gas
Tour De France 2016 Stage Replays	Scenic Tours Skoda Kleenheat Gas Optus Ofx Colonial First State
Trust Me, I'm A Doctor Series 6	Integria
Truth About Racism, The	Ancestry.com Vodafone
Turkey With Simon Reeve Series 1	Integria
UEFA Champions League 2016–2017 Highlights	Bet365
UEFA Champions League 2016–2017 Live Matches	Bet365
UEFA Super Cup 2016	Bet365

Program	Sponsors
Unknown Deal	20th Century Fox Universal Pictures International WA Cancer Council
Vice Series 2	Vodafone
Vikings Series 4b	Toyota
When We Rise Series 1	Maurice Blackburn
Where Are We Going, Dad? Series 1	Air New Zealand
Who Do You Think You Are? Australia	Ancestry.Com
Who Do You Think You Are? Series 3 (Uk) (Re)	Ancestry.Com
Who Do You Think You Are? Series 4 (Re)	Intuit Quick Books Ancestry.Com
Who Do You Think You Are? Series 5 (Uk) (Re)	Ancestry.Com
Who Do You Think You Are? Series 6 (Uk) (Re)	Ancestry.Com
Who Do You Think You Are? Series 7	Ancestry.Com
Who Do You Think You Are? Series 7 (Uk) (Re)	Intuit Quick Books Ancestry.Com
Who Do You Think You Are? Series 8	Ancestry.Com
World Game 2016, The	Optus Bet365 Hungry Jacks Lion
World Game 2017, The	Hungry Jacks Optus Lion
Young Pope Series 1, The	Universal Pictures International
Andy And Ben Eat The World Series 1	Coca Cola
Anthony Bourdain: No Reservations Series 4	Harvey Norman Scenic Tours
Anthony Bourdain: No Reservations Series 6	Scenic Tours
Best In Australia Series 3, The	Harvey Norman
Bizarre Foods With Andrew Zimmern Series 6	Coca Cola
Bizarre Foods With Andrew Zimmern Series 7	Coca Cola
Bizarre Foods: Delicious Destinations Series 3	Coca Cola
Bizarre Foods: Delicious Destinations Series 4	Coca Cola
Cake Wars Series 3	General Mills
Chopped After Hours Series 1	Harvey Norman
Chopped Series 26	Coca Cola
Chopped Series 27	Harvey Norman
Cutthroat Kitchen Series 13	Coca Cola

#### Program Sponsors NITV

Program	Sponsors
The Marngrook Footy Show	South Eastern Indigenous Media Association Incorporated, trading as 3KND Kool N Deadly RMIT University Victorian Police
Little J & Big Cuz	Australian Council for Educational Research
Koori Knockout 2016	Wellington Aboriginal Corporation Health Service

20th Century Fox	Budget Direct	Ford	Land Rover Australia
Accuen	Bupa	Foxtel	Lash Creative
ACMI	Cancer Council NSW	Foxtel Digital	Legacy
ACON	Cancer Council WA	Fred Hollows Foundation	LG Electronics
AHM	Charles Darwin University	Garmin	Lion Nathan
Air New Zealand	Charles Sturt University	General Mills	Live Nation Australasia
Aka	Chemist Warehouse	George Weston Foods	Maserati
Alp National	Choice	Google Adsense	Masterpet
Amnet	Circulon	Google Ireland	Maurice Blackburn
Amyson	Cirucion	Griffith University	Mazda
Anaconda	City Of Sydney	Gumtree	Melbourne Polytechnic
Ancestry.com	Coca Cola	Hardie Grant	Melbourne Writers Festival
Animals Australia	Coles	Headspace	Merlino Furniture
Anz Bank	Colonial First State	Heart Foundation	Miele Australia
Apple	CPA Australia	Heinz	Millmaine
Apt Touring	Crowies Paints	Holden	MLC
Aspen	Crownbet	Honda	Momu
Audi	Dan Murphy	Hungry Jacks	Monash
Australian Chamber Orchestra	De Longhi	Hyundai	Mondelez
Australian Super	Defence Housing	IAG	Mounties Club
Australian Tax Office	Administration	IBM	Multicultural Communication Service NSW
Babylove	Dr Oetker	ICC	Museum Victoria
Bank Australia	Early Settler	Icon Films	NAB
Barilla	Elders	Ikea	National Broadband Network
Bass Coast Cycle Challenge	Electrolux	Ing Direct	National Gallery Of Australia
Bayer Australia	Emirates	Integria Health Care	National Pharmacies
Beiersdorf	Eone	Intel	Natuzzi
Benetas	Ergo Centre, The	iRemit	Nestle
Bet365	Etihad Airways	Jag Kitchens	New Caledonia
Big Red	Express Travel Group	Jalna Dairy Foods	Nintendo Australia
BMW Motorrad Australia	Fed Dept Of Defence	Jenny Craig	Nivea
Bob Jane	Federal Government	Jetstar	Officeworks
Bonfood	Ferrero Australia	Kenwood	Ofx
Booking.Com	FetchTV	King Living	Opsm
Bp Australia	Fitbit	Kiosked	Optus
Bravecto	Fonterra	Kleenheat Gas	
Brown Bros	Fonterra	Korean Cultural Centre	
	Football Federation Of Australia	Krbd Entertainment	

Oriental Merchant	Sony Computer Entertainment	Volkswagen	Bank Of Valletta	Fed Australian Electoral Commission	Johnson Street
Pacific Brands	Sony Pictures Releases	Volvo	Barwon Coast	Fed Dept Of Foreign Affairs And Trade	Kokos Melbourne
Paramount Home Entertainment	Spirit of Tasmania	WA Police Department	Baxter Melbourne	Fed Dept Of Health	Krbd Entertainment
Paramount Pictures	Sportsbet	WA Synergy	Beijing Book Show	Fed Dept Of Immigration And Border Protection	Kumon Australia And New Zealand
Parmalat	Spotlight	Walt Disney Motion Pictures	Blue Star Air Conditioning	Fed Dept Of Innovation And Science	La Trobe Financial Asset Management
Pepsico	Stratco	Western Union	Boost Juice	Fed Dept Of Treasury	Lash Creative
Pharmacy Guild	Studio Canal	Westpac	Bupa	Fed Govt Australian Charities And Not-For-Profits Commission	Lee Pharmacy
Playground XYZ	Sydney Theatre Company	Woolworths	Cam Fat Trading Co	Fed Reserve Bank Of Australia	Liberal Party (NSW Division) Barton Fec
Plunkett Homes	Technology One	World Vision	Castiglione Arts And Culture	Fed Royal Commission Into Institutional Responses To Child Sexual Abuse	Loc Ky Vietnamese Restaurant
Qantas	TEG Live	Yourtown	Central Park Box Hill	Financial Ombudsman Service	Lucky Asian
QLD Dept. Justice & Attorney General	Telstra	2airport	Centre For Cultural Diversity In Ageing	First One Australia	Macular Disease Foundation Of Australia
QLD Government	The Australian	3phase Marketing	Chris Bowen 2016 Federal Election	First One Australia P/I	Market City
QLD Theatre Company	The Australian Greens	Abc Sales And Marketing	City Of Darebin	Forum Films	Masterton Homes
Rabobank	Tourism Tasmania	Abstract Entertainment	City Of Melbourne	Gajic Lawyers	Melbourne Hummers
RAC (Wa)	Tourism Victoria	Acn	City Recital Hall	CMC Markets Asia Pacific	Melbourne Polytechnic
RACV	Toyota	Action On Disability Within Ethnic Communities Inc	Colliers	Gallop Import & Export	Melbourne Renegades
Reckitt Benckiser	TPG	Airport West Westfield	Commonwealth Bank	Get Simple Loans	Melissa's Beauty Clinic
Red Rock Deli	Trading Post	American Superstars Entertainment	Concord Health	Grand Continental Food	Melville Body Works
Redesigns	Transmission Films	Amyson	Concord International Trading	Greek Film Festival Of Sydney	Merlino Furniture
Renault	Tremor	Anatolian Cultural Centre	Corney And Lind Lawyers	Greenway Flooring	Milano Food Traders
Ribbles Cycles	Tube Mogul	Animaga Entertainment	Cricket Australia	Harvey Norman	Mn Compensation Lawyers
Roadshow Films	Uber Care	Arena Entertainment And Djs	Crown Resorts	Hobbyco	Money Plus
Rubicon	Unibet	Asia Today Singapore	Diaspora Talktime (Australia)	Hua Kien Fat Trading	Moreland Turkish Association
SA Adelaide Festival	Unicef	Auburn Gallipoli Mosque	Domayne	Human Appeal International	Motorline Bmw
SA Adelaide Festival Centre	Universal Pictures International	Audi Mosman	Endurego Services	Imex Corporation	Mounties Group
SA State Opera South Australia, The	Universal Sony	Audi Parramatta	Eros Australia	Infiniti	Mt Buller Ski Lifts
SA Tourism Commission	University Of Melbourne	Aurora Trading Group	Escape Travel	Instarem	Mtc Australia
Scenic Tours	VIC Gov Art Centre	Austfeng Event Productions	Ethnic communications	International Student Access	National Prescribing Service
Schweppes	VIC Government	Austral Piano World	Etihad Airways	Invocare	Navitas Professional
Sealy	VIC National Gallery Victoria	Australian Building Company	FCG Property		NBN
Shine Lawyers	Videology	Australian Football League	Fed Ato		Neeta City Medical Centre
Silversea Cruises	Viking River Cruises	Australian Football League – Radio	Fed Australian Bureau Of Statistics		
Sirena Tuna	Village Cinemas	Australian Indian Innovations Inc			
Skoda	Village Roadshow	Australian Labor Party (NSW Branch)			
Sodastream	Village Roadshow Theme Parks	Australian Vietnamese Womens Association Inc			
Sonos	Visit Britain				

Neev Magazine  
 Nestle  
 Nhan International Export & Import  
 Nintendo Australia  
 NRMA  
 NSW Barangaroo Delivery Authority  
 NSW Cancer Institute  
 NSW Dept Of Family & Community Services  
 NSW Dept Of Health  
 NSW Dept Of Justice  
 NSW Dept Of Premier & Cabinet  
 NSW Electoral Commission  
 NSW Environmental Protection Authority  
 NSW Multicultural Health Communication Service  
 NSW Office Of Fair Trading – Radio  
 NSW Transport For NSW  
 NSW Treasury  
 Oasis Griffiths Coffee  
 Oliver Hume – Radio  
 Orbis Express  
 Oriental Merchant  
 Park Trent  
 Parramatta City Council  
 Peninsula Hyundai  
 Peter Warren Automotive  
 Po Fook Shan Information Centre  
 Powertranz Electrical And Refridgeration  
 Pronia  
 Quang Duc Buddhist Monastery  
 Reid Labor Campaign Team  
 Residential Gardens  
 Royal Brunei Airlines Sdn Bhd  
 Save The Children  
 Savemore Grocery  
 Scalabrinii Village  
 Settlement Services International  
 Simon Diab And Associates  
 Singapore Airlines  
 Smithfield Rsl Club  
 South Yarra Bmw  
 Southern Metropolitan Cemeteries Trust  
 St Basil's Homes  
 St Simeon Healthcare  
 Star, The  
 Stockland  
 Studyli  
 Studylink International  
 Sunrice  
 Sushi Hub Franchising  
 Sydney Opera House  
 Sydney Royal Easter Show  
 Synergy & Taikoz  
 Terry Shields Toyota  
 Thao Nguyen Pharmacy Footscray  
 Theng's Pharmacy  
 Triple Star Fencing Supplies  
 Tsahouridis Brother's Tour  
 Upc College  
 Vb Home Loans  
 Veetel  
 VIC Arts Centre, The  
 VIC Cancer Council Victoria  
 VIC Dept Of Economic Development, Jobs, Transport And Resources  
 VIC Dept Of Health And Human Services  
 VIC Dept Of Health Services – Radio  
 VIC Dept Of Justice – Radio  
 VIC Dept Of Justice And Regulation  
 VIC Dept Of Treasury & Finance – Radio

SBS	SBS Radio
Belvoir St Theatre	Cabramatta Moon Festival 2016 – Fairfield Council
Biennale of Sydney	Australian Multicultural Marketing Awards 2016
The Australian Ballet	Lunar New Year Festival Georges River
	Lunar New Year Festival City Of Sydney
	Australian Film Television and Radio School
	Parramasala Festival 2017
	2017 Premier's Harmony Dinner
	Cultural Diversity Week 2017
	Da bangg The Tour
SBS Food	World Movies
Gourmet Traveller, Australian Women's Weekly magazines (Bauer)	Sydney City Recital Hall
Taste, Delicious, Super Food Idea magazines (News)	
Food Network	
Taste Festivals (IMG)	
Margaret River Gourmet Escape (IMG)	
Good Food Month Sydney (Fairfax)	
On Demand	
Melbourne International Film Festival	
Mardi Gras Film Festival	
SBS Film	
French Film Festival	
Italian Film Festival	
Spanish Film festival	
Sydney Film Festival	
Melbourne International Film Festival	
Dendy Partnership	

Date	Event	Main Language Communities <sup>1</sup>
<b>2016</b>		
6th July	Chand Raat Eid Fest (Syd)	Urdu/Pashto
10th July	Multicultural Eid Festival (Syd)	Arabic
10th July	Chand Raat Eid Fest (Melb)	Urdu
16th & 17th July	Bastille Day (Melb)	French
20th August	India Fair Day (Bris)	South Asian
4th September	Carbramattha Moon Festival	Vietnamese
10th September	Box Hill Moon Festival	Vietnamese
3rd & 4th September	Madman – PopAsia	Korean, Chinese, Vietnamese
18th September	Let's Go Greek (Syd)	Greek
25th September	Welcome Wall Unveiling	Italian, Greek
1st October	Wyndham Eid Festival	Urdu
2nd October	Bangla Folk Festival (Syd)	Bangla
3rd October	Fiesta Kultura (Syd)	Filipino
16th October	Diwali Festival (Syd)	South Asian
22nd October	Diwali Festival (Melb)	South Asian
23rd October	Diwali Festival (Melb)	South Asian
23rd October	Carlton Italian Festa (Melb)	Italian
21st October	Diwali Festival (Bris)	South Asian
23rd October	Deepvali Fair (Syd)	Hindi/South Asian
30th October	Norton Street Festa (Syd)	Italian
30th October	Oakleigh Glendi (Melb)	Greek
6th November	Sydney Egyptian Festival	Arabic
13th November	Polish Festival (Melb)	Polish
26th November	Nepalese Festival (Syd)	Nepalise
26th November	Macedonian 50 years Event (Syd)	Macedonian
27th November	International Festival of Hockey	South Asian
4th December	Polish Christmas (Syd)	Polish
17th December	Nepalese Festival (Melb)	Nepalise

1. SBS Radio language programs

Date	Event	Main Language Communities <sup>1</sup>
<b>2017</b>		
28th January	Chung Tian Temple (Bris)	Mandarin, Cantonese
29th January	Chinese New Year Chinatown (Melb)	Mandarin, Cantonese
4th February	Hurstville LNY Festival (Syd)	Mandarin, Cantonese
4th February	TET Festival (Melb)	Vietnamese
5th February	TET Festival (Syd)	Vietnamese
11th February	Eastwood LNY (Syd)	Cantonese, Mandarin, Korean
11th February	Box Hill LNY (Melb)	Mandarin, Cantonese
9th February	City of Sydney LNY	Cantonese, Mandarin, Korean
25th February	Antipodes Festival (Melb)	Greek
25th February	Slavic Festival (Melb)	Russian
26th February	Japanese Festival (Melb)	Japanese
5th March	Madman Anime (Perth)	PopAsia
7th March	Arabic24 1st Birthday OB	Arabic
11th & 12th March	Parramasala (Syd)	South Asian/South East Asian
11th March	Spanish Ventana Festival (Melb)	Spanish
12th March	Turkish Bazar Festival	Turkish
24th March	Asia PopFest (Melb)	PopAsia
26th March	Nowroz New Year Picnic (Syd)	Kurdish
30th March	STARTTS Conference (Syd)	Stakeholder
2nd April	Assyrian New Year (Syd)	Assyrian
8th April	Bangladesh Fair (Syd)	Bangla
9th April	Sinhalese New Year (Melb)	Sinhalese
11th April	Easter Show Citizenship Ceremony	Arabic
14th April	Cambodian New Year (Syd)	Khmer
17th April	Sinhalese New Year (Syd)	Sinhalese
29th April	Sydney Sinhala New Year (Syd)	Sinhalese
5th May	Carlton COASIT Museo Italiano (Melb)	Italian
7th May	Sydney Chithirai Festival (Syd)	Tamil
27th May	Reconciliation Week Fed Sq (Melb)	Living Black/NITV
26th May	PopAsia – BTS Tour (Syd)	PopAsia
10th June	Madman Anime (Bris)	PopAsia
16th June	Refugee Week (Syd)	Stakeholder
25th June	Chand Raat Eid Festival (Syd)	Urdu/Pashto

**Average annual reportable remuneration paid to substantive executives during the reporting period**

Average annual reportable remuneration paid to substantive executives in 2016-17

Total Remuneration	Substantive Executives Number	Average Reportable Salary \$	Average Contributed Superannuation \$	Average Allowances \$	Average bonus paid \$	Average Total remuneration \$
\$200,000 and less	1	\$140,887	\$13,331	\$-	\$-	\$154,218
\$200,001 to \$225,000	1	\$160,984	\$15,293	\$781	\$37,766	\$214,824
\$325,001 to \$350,000	1	\$255,383	\$29,540	\$-	\$55,626	\$340,549
\$400,001 to \$425,000	3	\$304,847	\$34,079	\$-	\$67,459	\$406,385
\$450,001 to \$475,000	2	\$353,882	\$27,460	\$191	\$89,333	\$470,866
\$500,001 to \$525,000	1	\$390,895	\$71,017	\$1,980	\$52,334	\$516,226
\$700,001 to \$725,000	1	\$561,729	\$30,000	\$730	\$112,335	\$704,794
<b>Total Number of Substantive Executives</b>	<b>10</b>					

**Average annual reportable remuneration paid to other executives >\$200,000 during the reporting period**

Average annual reportable remuneration paid to other executives >\$200,000 in 2016-17

Total Remuneration	Other Executives Number	Average Reportable Salary \$	Average Contributed Superannuation \$	Average Allowances \$	Average bonus paid \$	Average Total remuneration \$
\$200,001 to \$225,000	15	\$181,318	\$20,579	\$-	\$7,840	\$209,737
\$225,001 to \$250,000	18	\$202,231	\$24,600	\$30	\$11,788	\$238,648
\$250,001 to \$275,000	1	\$211,501	\$21,992	\$-	\$20,000	\$253,493
\$275,001 to \$300,000	5	\$244,229	\$33,010	\$-	\$13,198	\$290,437
\$300,001 to \$325,000	3	\$244,438	\$26,528	\$-	\$35,898	\$306,865
\$325,001 to \$350,000	3	\$281,194	\$40,139	\$149	\$12,500	\$333,981
\$400,001 to \$425,000	1	\$274,753	\$35,156	\$640	\$95,758	\$406,307
\$450,001 to \$475,000	1	\$396,009	\$63,920	\$-	\$-	\$459,929
<b>Total Number of Other Executives &gt;\$200,000</b>	<b>47</b>					

The Average Reportable Salary noted in the tables above is inclusive of reportable fringe benefits

This index is to assist readers to locate the information required by the *Public Governance, Performance and Accountability Act 2013 (PGPA Act)*, the *Special Broadcasting Service Act 1991* and other applicable legislation.

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SBS

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